ACORN

The Architectural Conservancy of Ontario Newsletter

XVI 1
Spring 1991

ANNUAL MEETING ISSUE

FOR SALE

ACORN XVI 1

SPRING 1991

The Architectural Conservancy of Ontario Inc.
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A society incorporated in 1933 for the preservation of the best examples of the architecture of the province, and for the protection of its places of natural beauty.

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Cover:
Skinner/Jackson House
Camden East
photo by Gilles Miramontes

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President's Report

Definitions

Article 1. "The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time."

-from the INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES (VENICE CHARTER)

It is timely, perhaps prudent even, to consider the mission and symbolic statement of the Architectural Conservancy of Ontario. One expects that most members are aware of the important role the Barnum House plays in our history, specifically during the formative years of the ACO, yet I wonder how often members associate themselves with this particular building, for it appears almost exclusively on Ontario Council stationery.

JOHN BOULDEN

The Barnum House 1817
Grafton Ontario

"A society incorporated in 1933 for the preservation of the best examples of architecture in the province...", thus we began in 1939, in Grafton, Ontario, with what was , and still is, a significant building. Today this building is the property of the people of Ontario, with the Ontario Heritage Foundation its custodian. It has been recently restored on the exterior, safeguarding it from rapid deterioration, and it will soon host a collection and interpretive display. The processes of safeguarding and future accommodation involve differing levels of intervention.

The approaches to conservation seem to consider the merit of existing additions (if they contribute to the architectural statement), yet we also adopt the practice that any anticipated or planned intervention can be recalled without subtracting from the original. Is this to say that we cannot consider adding, of ourselves, to the ongoing heritage of a building or site?

We believe we have done this, and most recently with the Skinner/Jackson House. In Camden East, where we have not only saved a building, modest in comparison to the Barnum House, but where we have saved a corner of a community, we see evidence of who we are and what we stand for. Every branch has its projects, major and minor, as its identity. These projects become symbols: the focus of our efforts. The Quinte Region Branch adopts the image of the McIntosh-Ridley House in Belleville, in a graphic style reminiscent of the provincial logo, appropriately, for this project signalled the birth of a new branch. The Talbot Block in London, especially in the elevation drawing by Herb Craig, became the focus for much of the attention of the London Branch. The Toronto Branch, until recently, displayed their goals of effective and rational conservation, with a streetscape demonstrating recognition of a wide range of contextually compatible structures, while respecting the retention of the best examples, across a wide spectrum of styles and building periods.

We must ask ourselves when and where intervention does occur, to what level should we intervene?

"The conversion of spaces for interpretive exhibits, the addition of modern conveniences, (etc) - all are typical of enhancements which must respect and reinforce the qualities that give sites importance."
-Approaches to Conservation of Historic Sites, prepared for the Ontario Heritage Foundation by Herb Stovel, OAA, MRAIC; March 1989; pg. 8.

"Honest repair work must never add to the existing (building)...: enlarging a building was also considered ethically undesirable."
-ibid.; (from summary of codified views of the Society for The Protection of Ancient Buildings), pg. 11.

In the course booklet "Designing for Conservation", Herb Stovel lists many challenges in his introduction of *"Approaches to Conservation"*, notably:

"Reconciling the often conflicting goals of historic site preservation and management...safeguarding and displaying the collection whose environmental requirements may run counter to those of the structure itself...". pg. 6

Mr. Stovel continues the list with other conflicts, naming increased wear and tear linked with increasing public visitation, and adding the burden of maintaining a high degree of care, and interpreting significant themes.

CONSERVATION

Article 6. "The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed".
-The Venice Charter

Mark Fram sheds some light on the subject in *"Well Preserved*: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation" (The Boston Mills Press, OHF 1988):

"New elements should relate clearly...Harmony is a complex relationship in music and architecture."
"New work should stand on its own merits visually." pg. 187

The appendices to this work include the Venice Charter, Appleton Charter, as well as the informative "Standards for building conservation projects grant-aided by the Ontario Heritage Foundation", of which the following were selected for this message:

4. "Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building or site in its environment, or to use a property for its originally intended purpose.

5. The distinguishing original qualities or character of a building or site in its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided whenever possible.

8. Distinctive stylistic features...which characterize a building or site shall be retained and respected. Additional work shall complement and sympathetically enhance the distinctive historic features of the building." pg. 218

Throughout all these, and many other sources, there is an underlying principle, identified in "Designing For Conservation", enhancement (ie. intervention with modern usage via modern construction) should be carefully weighed against the significance of the cultural property.

We will not go into a lengthy discussion on the architectural significance of the Barnum House, but it should be pointed out again that the historical significance has grown, by association with Eric Arthur and the Architectural Conservancy of Ontario. In this light we assume the Ontario Heritage Foundation, by its association, will add to the history of the Barnum House.

"In using monuments, it is essential to respect their character."
-op. cit., first principle of the Athens Charter, adopted by the Assembly of the League of Nations, in 1932; pg. 11

Herb Stovel lists "The Ten Commandments of Conservation", with which the third, fourth, and eighth commandments we are presently concerned with:

3. "Respect for the design coherence of the entity..."

4. "Respect for the integrity of the site and elements...Measures which would remove or diminish surviving material, orcompromise latent significance should be avoided..."

8. "Intervention should meet user needs at minimum levels of impact on heritage values.
The minimal intervention scale helps remind all involved that in conservation projects, success has to do with least effort--with meeting needs at lowest level of impact.
"This principle also gives respect for values priority over use, where the demands of the latter may overwhelm important qualities. In many historic sites for example, transformed for museum use...the demands imposed by the need to provide proper care for "the collection" may work inestimable harm on the structure itself.
"...In no circumstances should the needs of a collection be permitted to prescribe environmental standards unsuitable for significant structures." pg. 19

The Barnum House, we believe since 1939, is a very significant structure, and the modification envisaged for re-use does, in our opinion, contravene the aforementioned principles for the conservation of significant structures. Undoubtedly, the decision process weighed the 'enhancement' project against the integrity of the structure's character, but we feel slighted by not being involved in the process.

The changes carried out on a significant structure in preparation for re-use, or alternate use, are often unavoidable. The degree in which modern intervention contributes, or detracts from, a building's integrity of character, style, is a matter of degrees.

It is saddening to think that the image of the ACO, as represented by out logo of the Barnum House, has been compromised.

"Though any given project may combine intervention scales, levels and activities, projects should be characterized by a clearly stated goal against which small-scale decisions may be measured."

"The appropriate level of intervention can only be chosen after careful consideration of the merits of the following:

- *cultural significance,*
- *condition and integrity of the fabric,*
- *contextual value,*
- *appropriate use of available physical, social and economic resources.*

"Decisions concerning the relative importance of these factors must represent as broadly based a consensus as possible."

"Legitimate consensus will involve public participation and must precede initiation of work."

-The Appleton Charter for the Protection and Enhancement of the Built Environment, ICOMOS Canada, Fall 1983

Gilles Miramontes AOCA

Editorial

Once again it is **ACO ANNUAL MEETING** time. A most important event in the ACO calendar. The centre fold, on blue paper, in this issue, describes in detail, the planned events for the weekend of April 27th & 28th, 1991. The North Waterloo Region Branch and other branch members are hard at work putting the finishing touches on the activities. It promises to be an informative weekend with a bit of fun, lots of Waterloo County hospitality and rib sticking Waterloo County food.

It is an event we look forward to every year. Not only for the exchange of information, ideas, trials, tribulations, and successes but the aniticipation of seeing friends you may not see on any other occasion.

It gives people from other areas a chance to learn a little about the history and architecture of the host group's region.

This year, unlike some other past meetings, a Sunday seminar on Queen Anne Architecture is planned.

We sincerely hope you will do your best to come to the **ANNUAL MEETING** of ACO. We promise you won't be disappointed.

Letters to the Editor

In the fall issue of Acorn, 1988, an article by Rodger Greig appeared concerning the White Chapel (built 1809) and the effect of a proposed quarry going in called Lake Ontario Ports Inc. He thought it was a "great" proposal.

I did not think so. Picton United church, the owner of The White Chapel, did not think so, nor did the Ratepayers Association who spent $40,000. in opposing the proposal.

An O.M.B. hearing on Sept. 27, 1990 ruled to deny them a quarry license. They also instructed Hallowell Township to strike the By-law it passed concerning the proposal, and to award costs to the Ratepayers against the Mr. Jones who proposed it.

Only now no one can find Mr. Jones.

I thought you might be interested in the conclusion of this matter.

Ken. Murray, B.A., M.Div.
Picton United Church

While you can not be held responsible it was of interest to read the church tours of the North Waterloo Branch and in particular about the Church of the Holy Saviour, Waterloo in which we as a family concern have been involved over the past 60 years or so.

Apparently, the church archivist, a Paul Cornell, conducted the tour and in regard to the oil paintings there he noted that they were not signed and he therefor attributed them to a "travelling" artist.

This is of interest because we have been involved with the church since 1927 when these paintings were executed by Peter Charles Smith Browne and his son Thomas and again in 1955 and 1987. Also it is only within the past two weeks that we have been contacted by an Anglican Rector who has been in the church and had inquired of who the artist may have been and of course they referred to us.

While the painting may not be signed they are documented. The church is aware of this documentation and why an archivist would choose not to reveal the artists names must be his secret alone.

Thank you for your attention, this is for the record and you are to be congratulated on the Acorn.

T. Grant Browne
Thos. G. Browne
Church Interiors

Last year I was asked by my neighbour who teaches high school dropouts and potential dropouts in Oshawa, if I would take a bus load of her pupils on a tour of Port Hope. I asked her how they could possibly be interested in our old houses. She assured me that she had been telling them a little about them, and had bought them my little booklets.

I started the tour with fear and trembling hoping they wouldn't be bored to death.

On the contrary, they listened attentively, even called out 'dentils' as I pointed them out on the Bluestone house. They had even read the booklets.

As H.R.H. The Prince of Wales mentioned in his book, "A Vision of Britain", it is so important that we educate our children to appreciate our architectural heritage. It seems obvious to me that a person who has had some education about our nineteenth century architecture will be all the more amenable to having his house designated when he grows up and owns one himself.

About a week after I had taken the tour I received a package of letters from those same kids, which I'm afraid made me weep. One letter said, "I couldn't believe so many beautiful houses, buildings and pieces of land could be in one town." So many of them said they'd like to own an old house when they grew up.

I think this shows that we must do more to educate our children in the schools, in any way we can, about our architectural inheritance, whether we go into the schools, as members of the Port Hope Branch intend to do, or take the children on bus tours. Apparently it pays off.

Marion W. Garland
Port Hope

Thanks for your coverage in the Fall Issue of ACORN of the exterior restoration of the former New Royal Hotel in Lindsay, and of our antique shop in the old Edward's house on Russell Street. My partner in both of these ventures is Mr. David Simmons of Coburg. Without David's expertise in design and familiarity with construction, neither of these projects could have been accomplished.

John Humphries

Skinner/Jackson House, Camden East For Sale

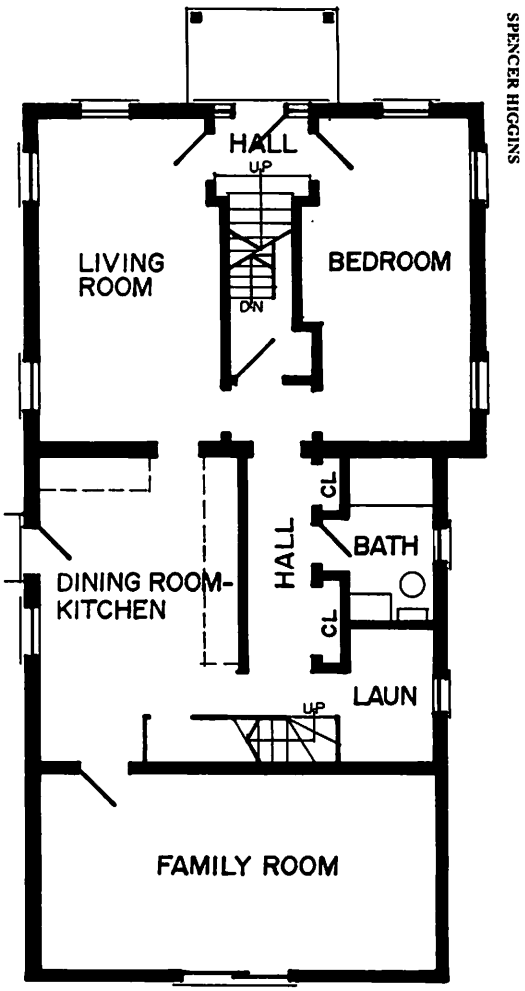
The village of Camden East is located 22 miles (32km) from the city of Kingston, and eight miles (12km) from the town of Napanee, on one of County Lennox and Addington's most attractive routes. The village is central to this section of Eastern Ontario, just north of the Millhaven-Camden East interchange on Highway 401, at the crossroads of the Newburg Road and the road to Centreville. It is one of several historic mill sites alongside the Napanee river, formerly known as Clark's Mills from its sawmill days. The miller's house, built of solid two by six, now clapboarded, is still at the riverside, an attractive storey-and-a-half gabled roof structure with a shallow front gable, and a newer wing alongside.

The village has for many years been the headquarters for Harrowsmith and Equinox magazines, and still boasts a bookshop in its handsome two-storey stone block. Several historic buildings of architectural merit survive in the village, including an old stone church, a school, and several houses of note. At the Four Corners there is a general store and gas station, post office, and library.

One of the buildings of architectural merit in the village, the Skinner-Jackson House, was purchased by the Architectural Conservancy of Ontario, with the intention of undertaking its conservation. The house had been badly damaged by fire and explosion, and its demolition was imminent when it came to the attention of the ACO.

Believed to have been built about 1860 (possibly on behalf of a blacksmith), the timber-framed structure, - although remarkably old-fashioned for the time of its erection, is substantially constructed and sits upon a rubble stone foundation. The house comprises a gabled storey-and-a-half front section, with a later addition to the rear of similar construction. Both sections are finished in clapboard, the front with excellent detailing, including moulded cornices and eaves returns, original windows with six-over-six sash and louvered shutters. The main entrance is complete with sidelights and transom. The front facade and gable were ornamented with late nineteenth century decoration, and an elaborate front porch was added at a later date.

Conservation of the building included both restoration and renovation, the restoration work being primarily in the front section of the house, and the renovation work in the rear wing, where the fire damage was more severe. Whenever possible the existing fabric of the house was retained, but where necessary the original timber framing was replaced with matching heavy timbers salvaged form an old



Ground Floor Plan

barn, and other wood framing was replaced with modern materials conforming to current building practices. The roof of the rear wing was completely replaced using pole rafters and rough pine roof boards, left exposed in the family room and loft, as it was in the original construction. On the exterior, the siding was repaired or replaced as necessary; the brick chimneys, removed some time in the past, were rebuilt; the windows and shutters were refurbished; and new cedar shingle roofing was installed.

On the interior, in the main floor front section of the house, where the damage was not so widespread, original woodwork and doors and hardware remain, as do the original pine floor boards, all repaired to match the existing work. Because of the necessity to remove the wood lath and plaster finishes to determine the full extent of the fire and explosion damage, new gypsum board wall and ceiling finishes have been installed throughout over insulation and a vapour barrier.

In addition to repairing the usual deterioration so often found in old buildings, the far greater part of the conservation work involved the repair of damage wrought by the fire. Fire, smoke, and water damaged debris

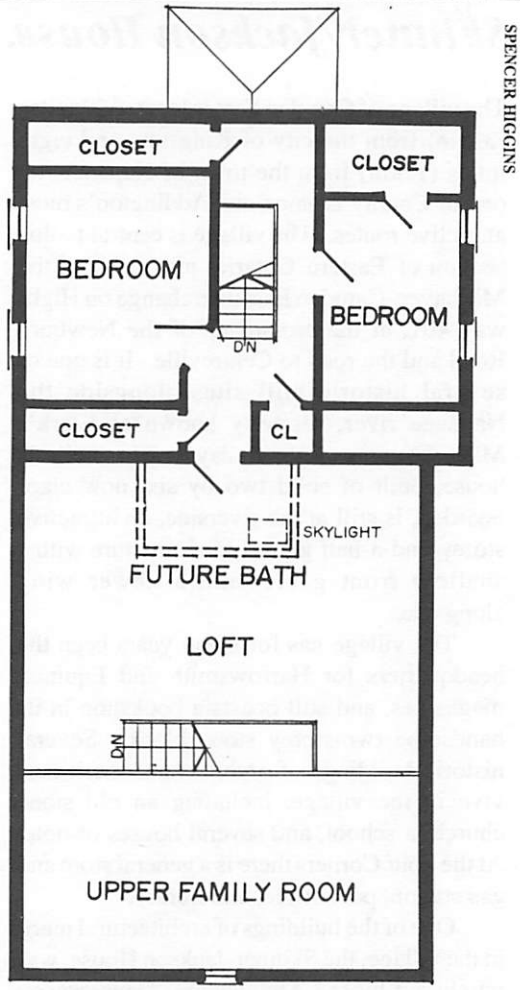
had to be removed and the structure carefully shored-up and inspected in detail. The extent and severity of the damage to the second floor proved to be much greater than first anticipated. Because this repair work was necessarily cautious and slow, and required no little expertise, costs were above those normally associated with a renovation project. the results however demonstrate that with care and attention to detail, what at first appears to be a hopelessly fire-damaged building can be saved and restored into a useful and attractive heritage asset for the community.

With minor re-arrangement of rooms in the rear wing, the Skinner-Jackson house now has three bedrooms (two upstairs, one downstairs), living room, kitchen-dining room, family room with loft, and ancillary spaces, while retaining the historically significant parts of the original house. Most of the improvements necessary for comfortable modern living are now in place including insulation, new wiring, electric heating, rough-in for kitchen and bathroom, an operative septic tank and disposal system, and a newly drilled well with A-1 water supply. The house remains for the new owner to install kitchen cabinets, to finish off the main bathroom and install a second bathroom upstairs if desired, and final painting and decoration, to make it complete.

The dwelling was refurbished by the ACO to a high standard, to keep this historical and architectural significant small house as part of the attractive complement of older buildings that make up Camden East. Situated on a corner lot of about 1/3 acre, the house, on the landward side of the road, has a full view of the Napanee river. Set back from the Newburg Road, it has an extensive lot area behind, and the remains of an old fashioned garden to the east side of the house. the house has been designated under Part 4 of the Ontario Heritage Act, which may make the owner eligible for financial assistance in matters of building conservation and maintenance of historic fabric and finish.

The 2,200 square feet (204m2) of floor area provides ample space for a small family and comfortably adequate accommodation for a retired couple. As nearly all the messy structural repair work has been completed under the direction of a volunteer team of noted restoration architects, the finishing touches to make this house a home could be easily accomplished by a handy individual to make an attractive and practical weekend retreat.

The renovation of the Skinner-Jackson House is the second such project undertaken by the ACO, after the saving of the Barnum House in Grafton. In addition to the successful architectural conservation of the building from

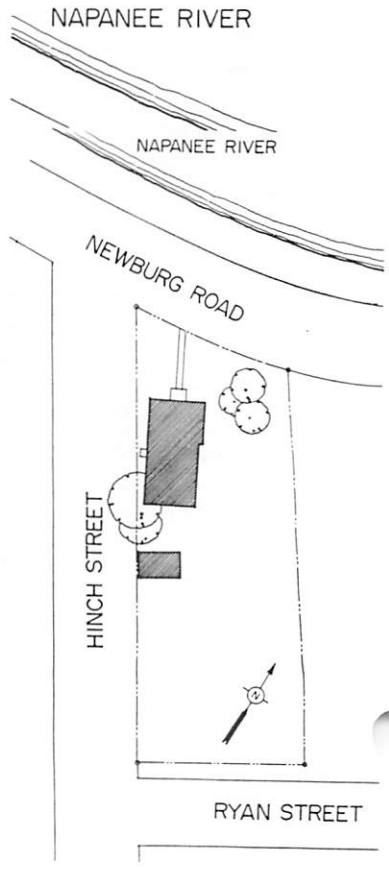


SPENCER HIGGINS

Second Floor Plan

which the public at large benefits, a number of lessons have been learned. One of the most important lessons is the control of costs, which touches on every aspect of the project, from the purchase of the property, the management of the project, to unexpected contingency costs. The Heritage Fund of the ACO is now depleted as $195,000 has been committed to the purchase and restoration of the Skinner-Jackson House. In order to replenish the Heritage Fund the house must be **sold,** a difficult task in these hard times. Insurance and day-to-day running costs are further depleting the resources of the ACO. The Council has authorised the listing of the Skinner-Jackson house with a local real-estate firm, but presently offers are being solicited directly from members of the ACO through ACORN. If you are interested in obtaining further information on the house related to its purchase please contact the ACO Council office in Toronto immediately. Whether you are interested from a speculative or long-term investment point of view, or just like the idea of owning a restored heritage country home with none of the worries of undertaking a major restoration project, this is an opportunity not to be missed!

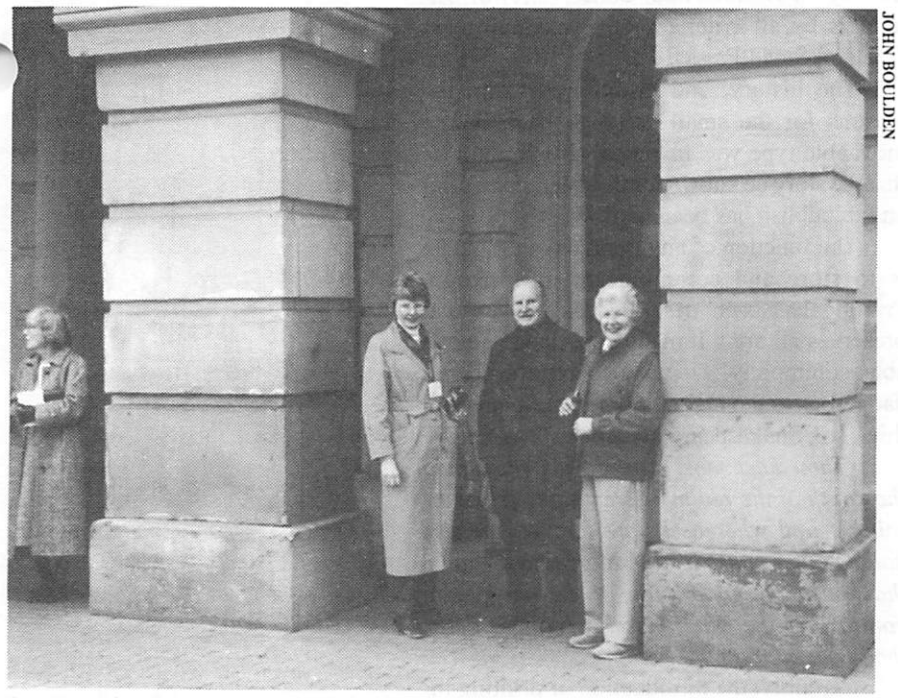
Roy Turner
Peter Stokes
Spencer Higgins



SPENCER HIGGINS

Site Plan

ACO ACORN Weekend



JOHN BOULDEN

In front of Victoria Hall.
L-R Donna Baker, Joyce Arndt,
Ian & Jean Yule

JOHN BOULDEN

The Bentley House
in Brougham

A well attended, successful weekend was held on November 10th and 11th 1990. The purpose of it was to salute ACORN, honour the past editors of ACORN, Peter Stokes and Marion Garland and introduce the new editor, as well as fund raise for the continued publishing of the ACORN.

A bus left Kitchener early Saturday with people from London and Cambridge. It stopped in Toronto to pick up passengers and proceeded to the Barnum House in Grafton where we were met by ACO members from the east. We were guided through the Barnum House by Peter Stokes and Cindy Paul-Girdwood, the curator of Barnum House. The work on the house is progressing very nicely and they hope to open the house in May 1991.

Lunch was in the bus or outside in the park overlooking Lake Ontario in Coburg. After lunch we were treated to a tour of Victoria Hall. The tour was led by Bill Fraser, who is in charge of the use of the building and renting out space in it.

Peter Stokes the original architect, on the site and Howard Chapman whose firm did the interior finishes were both there to describe what work was done to the building. The bus then toured Coburg and ended at Trinity College School (TCS) in Port Hope where we were met by our hosts for bed and breakfast.

That evening a delicious turkey dinner was held in Osler Hall at TCS. Donna Baker introduced the guest speaker, John Honsberger, Q.C., L.S.M. He is the founding editor of the Law Society of Upper Canada Gazette which is in its 24th year of publication. He is also a founding director of the Osgoode Society, established in 1979 to encourage research and writing in the history of Canadian Law. His address *The Critical Small Press* is reprinted in this issue.

On Saturday the bus left TCS to tour the countryside. Our destination was Brougham and an exterior tour of the Bentley House led by Peter Stokes.

Marg Rowell

The Critical Small Press

This is a memorable occasion in the life of the Architectural Conservancy of Ontario and of its newsletter the *ACORN*. Marion Garland and Peter Stokes who have each served in many editorial capacities since the inception of the *ACORN* have resigned. We honour them this evening for all that they have done.

It is also a great honour for me to be asked to speak on this occasion particularly when I am not a member of the ACO. I do not however feel a stranger. I knew Napier Simpson, an early member, since childhood. I live in a house he designed while still a student of architecture. Through him I know of the long friendship, he and Peter Stokes had. I have known too Donna Baker for more years than I can conveniently calculate. I have many other friends among you. It was Donna who asked me to speak to you this evening and it was she who chose the topic, *"The Critical Small Press"*. It is, I think, an appropriate subject for this occasion. I therefore propose to discuss, how the critical small press came to exist, its purpose and its future.

A press we know means a printing house or printing office. It is often used in the names of printing establishments such as the Clarendon Press of Oxford and the University of Toronto Press. A press in this sense is a book publisher. Press can also mean the periodical or public press that publishes newspapers, journals, newsletters and other periodical literature.

Small when used to describe a press means something more than size. Small in this sense has come to mean a peculiar ability that a small press often has to influence persons and events more than its size would indicate. Indeed, the power to affect, modify or sway to some significant extent in some way is often the hallmark of a small press. The small press is conscious as was Goethe that *"The smallest hair throws its shadow"*. It knows too that the *"Soft drops of rain pierce the hard marble and many stokes overthrow the strongest oak"*. A small press being dedicated to issues usually publishes what a large press catering to the wider, mass market cannot or will not. This was particularly evident in a bookshop I visited the other day. It had a large display in a prominent position which was called *"Recent issues of the small press"*. The titles were impressive.

Critical in the description of a press is meant to describe a press that criticizes or passes, usually, unfavorable judgements on the qualities of anyone or anything.

A critical small press is and should be the conscience of the community or some part of it.

The *ACORN* published for many years now by the Architectural Conservancy of Ontario is by all criteria a good example of a "Critical Small Press".

The history, and traditions of and the reasons for the small press go back before moveable type was invented. It is important that the story be known for the freedom to print and to publish has been hard won.

The function of any press or other media is to store and communicate information. Printing has been described as the art that preserves all arts. It made knowledge a portable commodity. It used to be considered dangerous to the realm. Some politicians still think so. Shakespeare in Henry VI wrote:

"Thou hast most traitorously corrupted the youth of the realm in erecting a grammar school; and whereas before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used, and, contrary to the King, his crown and dignity, thou hast built a paper mill"[1].

Certainly, the introduction of printing increased facilities for the spread of sedition and heresy which always threatened the life of government and church. Proclamations were issued against sedition and heretical books during the reign of King Henry VIII. A provision requiring books to be licensed for printing was introduced in 1538. Mary, in the first year of her reign, made a proclamation forbidding the printing of any book or other matter without her special license. Elizabeth made a similar proclamation. The star chamber made an ordinance in 1586 directing that no printing press should be set up in any place other than London apart from one in each of the University towns of Oxford and Cambridge in a further effort to enforce state control. One of the last measures of the star chamber was a stringent decree in 1637 which imposed severe penalties on offending printers.

The abolition of the star chamber by the long parliament in 1641 did not carry with it any liberation of the press. Milton was prompted in 1644 to protest. Promiscuous reading, he said, was necessary to the constitution of human virtue. He ended his speech which is known as the *Areopagitica* with the exhortation *"Give me the liberty to know, to utter, and to argue freely, according to conscience, above all liberties"*. Nothing much came form Milton's protest other than that Milton himself became a licenser of the press in 1651-1652.

The licensing system came to an end in 1694 when parliament refused to renew the licensing act. This however, did not free the press. Libel laws were introduced and stringently enforced by the pillory, imprisonment,

fines and the requirement of security for future good behaviour. Daniel Defoe was imprisoned and pilloried in 1703 for his pamphlets on ecclesiastical matters. A further attempt to reduce the number of newspapers was the stamp act of 1712 which impressed a duty on all newspapers.

The interference by the executive with the press diminished during the 18th century. In part this was compensated by the government publishing its own pamphlets and newspapers to meet the attacks made upon it. The *London Gazette*, for example was created with Richard Steele as its editor to meet the attacks of Defoe's *Review*. There were however still restrictions against the press. Thomas Paine was threatened with arrest by what was regarded as his subversive work, *The Rights of Man* and was forced to flee to France to avoid prosecution. Ultimately, the last restriction on the newspaper press was removed with the abolition of the stamp act in 1855.

This short survey of the early censorship of the press and the law of the press underlines the impact of printing and the effect it had upon the three traditional estates of the realm in Britain. It reflects too the power of the press and why the press became regarded as the fourth estate. But power brought fear. This has been seen in Britain. The story is the same in Canada.

There had been censorship and restrictions on publication in Canada similar to that in Britain. When this was removed a great number of new presses were established. All presses in Canada and particularly in our own province started out literally as small presses. There were for example over 80 newspapers that were published in Upper Canada during the first half of the 19th century. Some only lasted a few issues. Most newspapers were only local with a small circulation. Most were small in size. One sheet folded to make four pages. In 1865 in Canada west with a population of 1,508,000 there were 18 daily, 20 tri-weekly, 7 semi-weekly and 176 weekly newspapers for a total of 221! The *Globe* was the conspicuous representative of what might be called a metropolitan press with a circulation of 28,000[2].

The one characteristic that marked these early Canadian newspapers was rugged vigour, passionate beliefs and intensity of conviction. Opinions were strongly held and prejudices were deeply ingrained. This perhaps may be explained by the fact that the restriction on publishing had only recently all but disappeared. In a way editors were somewhat over-whelmed or intoxicated by their new freedom. But *"All things in excess bring trouble to men"*[3].

We know that William Lyon MacKenzie so exasperated the family compact by his editorials in the *Colonial Advocate* that they raided his office in 1826, destroyed his press and threw the type into the bay.

Less one thinks that this behaviour was unique one need only to mention the experience of William Lloyd Garrison who published *The Liberator* in Boston. It was fiercely anti-slavery. Garrison in the first issue in 1831 wrote *"I am in earnest - I will not equivocate - I will not excuse - I will not retreat a single inch - and I will be heard"*. How is that for an example of a small critical press? In any event Garrison was mobbed in 1835 - nine years after MacKenzie - his press was destroyed and a law was passed prohibiting the circulation of his newspaper to free negroes.

Perhaps, one of the most significant early newspapers in what is now Ontario was the *Christian Guardian*, the official newspaper of the Methodist Church. It was first published in 1829. Egerton Ryerson was an early editor.

The newspapers, however, were not the only elements of the early small critical press. Indeed, the political broadsheets or fly-sheets as they were sometimes known or handbills were the precursors to the newspapers. They communicated messages in a concise often telling manner. The political poster did the same but probably with greater impact. The chinese proverb said *"One picture is worth more than ten thousand words"*. One is reminded of the effect of political posters by the recent show of a collection of Russian revolutionary posters.

There was too the pamphlet being a treatise on some subject of current or topical interest occupying fewer pages than would constitute a book composed and issued as a separate work. The pamphlet had the additional attraction in that it could be issued quickly and clandestinely if needed. And with the libel laws and other restrictions on the press many of the early pamphlets were issued under pseudonyms.

The first blow by Egerton Ryerson in his campaign for equal rights for all denominations was his *"Review of a Sermon Preached by the Honourable John Strachan"* written under the pseudonym *"A Methodist Minister"*. It was first published in the *Colonial Advocate* on May 11, 1826. Other articles followed and he carried the campaign further in the anonymous pamphlet in 1828 published in Kingston, *"Claims of the Churchmen & Dissenters of Upper Canada Brought to the Test; in a Controversy Between Several Members of the Church of England and a Methodist Preacher"*. Whatever were his merits as a pamphlet writer he did not go in for short titles.

Peter Perry, a local politician had particular reason to know the effectiveness of Ryerson's pen. Perry born near Kingston was elected to the House of Assembly in 1824 and became one of the leading reformers. His defeat in the election of 1836 was partly due to the wide circulation of a fly-sheet written by Egerton Ryerson called *"Peter Perry Picked to Pieces"*.

D'Arcy McGee a few years later was to write effective pamphlets in favour of confederation. He had been a delegate to the Charlottetown and Quebec conferences and his speeches in favour of Union did much to favour the cause. Two of his speeches published in 1864 and 1865 were given wide circulation in the pamphlet, *"Two Speeches on the Union of the Provinces"*. He also published the pamphlet in Montreal in 1864 *"The Crown and the Confederation. Three Letters to the Honourable John Alexander McDonald"*. Significantly in this pamphlet he felt compelled to use the pseudonym *"Backwoodsman"*.

The literary magazine also has its place in the history of the critical small press. The first British North American periodical in the English language was the *Nova Scotia Magazine and Comprehensive Review of Literature, Politics and News* (1789-1792). It was printed monthly and for a long time was edited by John Howe, son of Joseph. It consisted mostly of reprints and reviews from British periodicals and not impressive contributions from Nova Scotia. It was however a model for later magazines.

The earliest magazine in Upper Canada was the *Christian Recorder*. (1819-1821) published first in Kingston and then in York by John Strachan. It's content as the name would indicate was chiefly religious.

The Week: an independent journal of literature and politics and criticism (Toronto 1883-1896) and the long lived *Canadian Magazine* (Toronto 1893-1939) were the two most important periodicals at the end of the last century. Their critical articles had a significant impact upon the country much greater than their circulation would suggest.

The *Canadian Forum* founded in Toronto in 1920 also had a wide influence. It was not strictly a literary magazine. It published valuable critical articles on political and cultural matters by informed and socially conscious writers as well as publishing poetry and fiction.

B.K. Sandwell made the *Saturday Night* an important periodical from 1932-1951. It staked a leading and influential position among the critical small presses of its time in Canada.

Sometimes very large presses performed the function of the small critical presses when the large presses were directed by imaginative editors. I am thinking for example of the Ryerson press when Lorne Pierce was it's editor. He was indefatigable in encouraging Canadian writers. He, for example, established the Ryerson poetry chap books in 1925 to make known the work of Canadian poets. The first column of the series was a small volume with the title "The Sweet O" the Year", by Charles G.D. Roberts. Ultimately more than 250 were published. Lorne Pierce, himself was a prolific author of books and brochures, biographies, monographs, learned papers, academic lectures and addresses.

The chap book has had an interesting history. It is the name given more than century ago by book sellers and bibliographers to small and cheaply printed editions of popular titles, ballads or tracts which were hawked or sold chiefly by *"Chapmen"* whom we would describe perhaps unfairly as peddlars or more respectfully as colporteurs[4].

I come now to the *ACORN*. The *ACORN* as this audience knows well is one of the more recent endeavors of the Architectural Conservancy of Ontario. The ACO was first incorporated in 1933 for the preservation of the best examples of the architecture of the province and for the protection of its places of natural beauty. The *ACORN* itself which came later is barely 15 years of age. It is described as a newsletter. It's interests as are those of the ACO extend from such concerns as the Elora Gorge, the Port Hope railway station, streetscapes and historic districts. Although the circulation of the *ACORN* has not been large, it has drawn wide attention to a large extent because of the informative, direct and often forcible expression of its editors' passionate beliefs. It's audience is not merely the members of the ACO but government and the wider public. It has contributed much to architectural conservancy within the province and across the country. The words of Garrison apply to the *ACORN* and its editors *"I am in earnest - I will not equivocate - I will not excuse - I will not retreat a single inch - and I will be heard"*. Yes, the *ACORN*, and newsletters like it, are modern examples of the small critical press. They have been heard. They are being heard.

We are also seeing a return to small newspapers directed to a select audience. *The Globe and Mail* described *"Now"* which was recently charged with prostitution related charges but which were later dropped as an *"Alternative"* newspaper. That would be an appropriate term to many of the critical small presses - the *"Alternate Press"*.

But what is the future for the critical small press? We know that there are now 1500 and more magazines published in this country. There are in addition countless newsletters and newspapers and small book publishers. We may however be approaching the time that

Canadian magazines which include a large part of the small critical press can soon publish and perish. This can result from the radical changes to the system of postal subsidies that magazines depend on and the introduction of the federal goods and services tax making the first time any government has taxed magazine subscriptions. It is the stamp tax revisiting.

The same situation exists in the United States. 2800 new magazines came into existence in the past decade, 584 in the past year alone. But the shake-out is at hand. Magazines are going under or changing hands at a dizzying rate. *Psychology Today*, for example suspended publishing in February. The main source of the turbulence has been the slump in the advertising industry. Unfortunately as many publications, particularly service-oriented publications go under some of the most incisive voices in journalism may be lost. Abe Peck, chairman of the magazine group at Northwesten University's Medell School of Journalism complains *"that while there are plenty of magazines that tell you what to wear, where to eat and how to shop, publications that offer a more provocative editorial edge may be an endangered resource"*[5].

It may be too that magazines like newspapers will lose readers particularly to TV and radio. The Alex system of Bell Canada is a case in point. Subscribers have their own home computer screen that permits purchasing a wide range of products from the home, provides classified advertisements and information on many of topics from stock market quotations, personal health and environmental issues, community activities and the like.

The Gutenberg Technology may be about to be replaced and we may be poised on the edge of massive change in methods of communication. The critical small press as we know it may disappear but the need to communicate, to exhort, to criticize, will remain. If it is not to continue to be done through the press small or large it will be done in some other manner. I am sure, however, that so long as the ACO exists and the need to criticize, exhort and support in respect to the mandate of the ACO exists, there will be an *ACORN* in some form which will continue the tradition of the critical small press in this country.

I therefore will propose in a moment that we together salute the *ACORN* and express the wish that it may long continue to carry out its mandate.

We however particularly want to recognize and thank the retiring editors, Marion Walker Garland and Peter John Stokes for all that they have done to give a voice to the *ACORN* and for making it heard. As they leave the editorial offices and get on with their other activities we can picture from a few lines from Will Carelton's Farm Ballads[6]. What their lives have been for many years past and why they may not be completely unhappy to move on to pursue their other interests.

The editor sat in his sanctum, his
countenance furrowed with care,
His mind at the bottom of business, his
feet at the top of a chair,
His chair-arm and elbow supporting, his
right hand upholding his head,
His eyes on his dusty old table, with
different documents spread.

Let us now salute the *ACORN*, Marion Garland and Peter Stokes for jobs well done.

John Honsberger

1 ***Henry VI, Part II Act IV Scene 7 Line 35***

2. **P.B. Waite, *The Life and Times of Confederation 1864-1867, (University of Toronto Press, 1962) p.6***

3. ***Plautus, Poenulus I. 2.29***

4. **C.H. Dickinson, Lorne Pierce, *A Profile*, (Ryerson Press 1965) p. 46**

5. ***Time*, (July 2, 1990) p. 45**

6. **Will Carleton, *Farm Ballads*, The Editor's Guest.**

Designing for Conservation Workshop

The ACO with the financial assistance of the Ministry of Culture and Communications has held a series of workshops co-ordinated by Helene Fallen and led by Herb Stovel and Albini Soucy.

Herb Stovel, OAA, MRAIC, is a conservation architect, heritage planner and educator. He is a professor at the University of Montreal, and head of the master's programme in building conservation.

Albinin Soucy is a management and training consultant with an interst in heritage conservation. His workshops have introduced many Canadian preservation professionals to the means and benefits of effective communication.

The workshop at the Walper Hotel in Kitchener on January 18-19th, 1991 was very well attended. The participants were from area heritage groups, LACAC's, planners, architects and museums.

The Friday afternoon session began with each person introducing themselves and stating what they expected to get out of the sessions. This enabled Herb and Albini to gear their presentations to the needs of the group.

Herb presented us with the first exercise. We were shown several slides of the core of Annapolis Royal in Nova Scotia, in particular a 1910 frame building with a centre door and a projecting two storey bay window on each side of the door. The building was vacant and the council wished to renovate it for a new use and perhaps in so doing stimulate other owners on the main street to do the same. They acquired the building and obtained a DREA grant of $400,000.00 to spend in 4 months. An architect was hired to investigate the building. He discovered another building inside the present one. Quite a bit of the evidence of a Georgian building of about 1785 remained. Upon further investigation it was discovered that still another building was inside this one. There was some evidence to suggest that the building originally started out as a small Acadian cottage of perhaps 1710.

We were divided into small groups and given the task of deciding to which period and style to restore the building to, and what possible future use it could have. The results were most interesting. Of the 8 groups only 1 group wished to renovate the building to 1910. The remaining 7 groups chose a reconstruction of the 1785 building.

All the groups were given an opportunity to justify their choices. Then Herb showed a slide of the finished building and the town had renovated the structure to the 1785 date.

Albini Soucy did a presentation on effective communication. He pointed out in a most entertaining and forceful way how groups or individuals can communicate their feelings and wishes to council or developers regarding a threat or problem to a heritage structure.

Albini stated that the first step of interacting effectively is dealing with people's emotions about a particular issue. We need to manage emotion so our interactions can become logical. All interested groups need to get together and express their feelings and be listened to.

"The object of conservation is to prolong the life of a cultural property and if possible to clarify the historic and artistic messages therein without loss of authenticity." In order to achieve this we must focus on a strategy instead of the general well-being. This is translated into the objectives of the group dealing with the issue and therefore the benefits of what we are trying to accomplish becomes clear. Albini stressed we are often unclear what the mandate of the group is and we, who value older buildings, try to impose those values on developers and other groups who might value arenas and minor hockey. "You have to sell your idea," was a point he kept making.

Herb explained the Federal government Historic Building Evaluation System. This system is used for all Federal Government buildings 40 years or older. We again divided into groups and using the evaluation system, used the Daly Building, a Chicago Style, department store, now vacant, near the Chateau Laurier in Ottawa as our model. In a future ACORN we will go into detail on the evaluation system.

An excellent and informative binder of information was given to each participant to be studied at home.

The workshop was most worthwhile, hopefully ACO and MCC will be able to do more of there in the future.

Marg Rowell

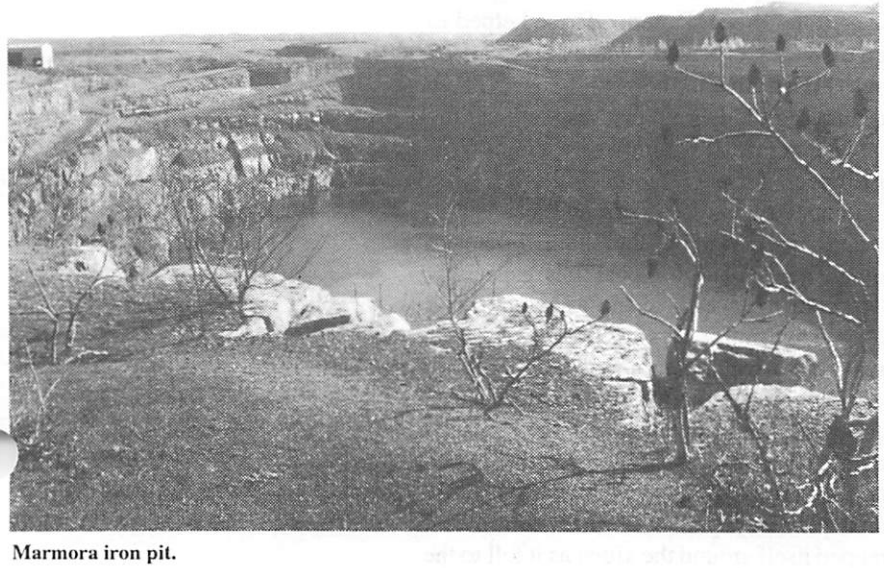
Quinte Region

Under President Bazil Kuglin the Branch is continuing its adherence to Third Sundays: January was the Annual Meeting in the old Superintendent's House at the Whitney School for the Deaf; February a symposium on the Loyalist Parkway featuring Dr. John Ellis, who is chairman of the Parkway's Group of Advisors and a tireless worker on the Parkway's behalf; March a walking tour of the charming village of Warkworth; April ditto Frankford; May we defer to Madoc's Historical Foundation who are having their always-attractive house tour, and it's been a place of some wealth and distinction; June we combine with Tweed's Centennial Committee for a gala architectural tour of Tweed Village; July Smithfield: water power here too; August Consecon (did you know its dreaming millpond appeared on your Kleenex box seven or eight years ago?); September Faraday Township (remember Sidney Township last year!); October Barns, a key element of our landscapes, fast disappearing; November Lighthouses, essential in every direction on our treacherous Quinte shores, the fine stone one at Point Peter having been a well-known tourist attraction from 1830 til 1971 when the Federal Government came and blew it up to their everlasting shame.

That's Third Sundays: mark your calendar now and join us, won't you?

Our Branch is holding Bi-Monthly Council Meetings at 10 am on the tenth day after the third Sunday in Jan., Mar., May, July, Sept., and Nov. With pot-luck lunch and different architectural venue each time, it's an opportunity for Mailing Committee to get their act together, for Newsletter contributors finally to submit their articles, for people from every part of the Branch to discuss their interests, for the Executive to transact its official business, and always something in the line of things to see or learn about. With the huge and diverse area we serve, our Branch can't afford not to take such means as this to reach out and make connections.

SUE CORY



Marmora iron pit.

Queries

Last time we inquired about diagnosing glazed doorcases: whether a narrow transom pinched between side lights that shoot to the top is later than a transom that extends the full width of door and side lights. The former is very common in Belleville in the 1870s - maybe a symptom of the tall, narrow yearnings of one phase of the Italian Taste.

Also, we inquired as to the incidence of put-log holes in Ontario's masonry buildings - or other evidence of 19th century scaffolding techniques.

Now we wish to know what evidence there is for house barns in Ontario.

When you see the old long houses of Shetland and Orkney, with the family at the upper end above an open hearth separating them from the entrance area and the animals at the lower end; when you realize how close and recent our connections with these places are, and how many of our settlers came from places like Holland and Germany where complete houses looked right out into the barn (see Eric Arthur's book *The Barn*); it's time to think whether some of the neat classically-inspired 1820s structures now serving as drive-sheds or kitchen-summer-kitchen-woodshed wing didn't start this way. (You might enjoy reading the article by Tishler and Witmer, The Housebarns of East-Central Wisconsin, in *Perspectives In Vernacular Architecture, II*, edited by Camille Wells, Columbia MO, U of MO, 1986.)

We remember a nice example in Prince Edward County, on the crossroad east of Bloomfield, now gone, that may have been just this. It had a comfortable room with big brick cooking fireplace, raised platform looking down into the driveshed area, informal open stair next to the chimney leading from the platform to a cozy sleeping loft above. The main parlours and bedrooms of the house were in an new wing of 1840s style, prolonging the facade in a line parallel with the road.

The impression was that the family started with a nicely-sheathed-and-detailed small frame barn building and contrived to live in an end of it till they could afford to expand.

On other farms, the original house barn might continue as kitchen wing, or it might be gutted of hearth or sleeping loft or other human living appurtenances and be simply serving as a very decent drive shed or garage.

Has anyone been looking for house barns in Ontario?

Cook houses & ovens

We include a piece Clyde Bell has written about kitchens that are separate from the house, which appeared in our Branch Newsletter in October and may be of interest here as well. You will be able to see the replica that he has built in his back yard when you come on our June Tour of Tweed.

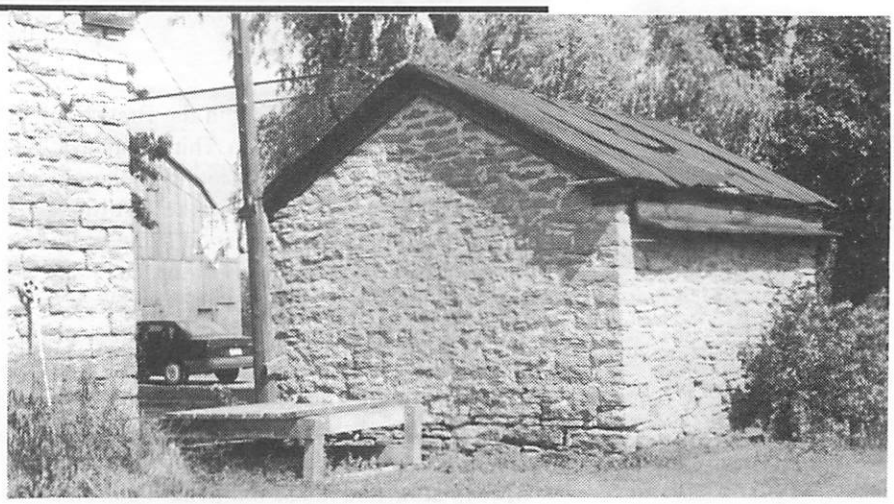
Our photo of a smallish stone building on Weller's Bay west of Consecon is of something evidently once rather common hereabouts - an outdoor oven. The frame house, has Greek Revival traits and some highly distinctive doorlatches dated 1845; the kitchen and woodshed wings show a passionate love affair with stonework - may of which has split and fallen. The little oven building stands well ahead of the kitchen and woodshed, and the little hole that will have been the oven door opens right onto the public road, like a tourist feature in Quebec.

There is a wooden door on the far side, and the building makes a handy storehouse today. There is nothing to see inside of flue arrangements or hooks for smoking meat - which function was sometimes combined with outdoor ovens, we are told. Indeed, the brick oven is dismantled except for some edges that penetrated integrally into the stone walls, The oven sat expansively (on a layer of sand, we imagine) on a sturdy wooden structure that;s partly there still and looks like nothing so much as a rather dishevelled mechanic's workbench. The curve of the brickwork comes so close to the front wall that we think there was no flue or permanent chimney, the smoke just issuing directly out in full daylight.

Behind and above the oven - which will no doubt have been buried in sand to help retain heat - there will have been plenty of space for drying a good many baskets of grain, though we don't look for the full apparatus of a grain kiln.

This oven was upwind of house and kitchen. So you might get a little smoke, but you'd also know when the bread was done.

Rodger C. Greig



RODGER C. GREIG

Clarence MacDonald House
Stone kitchen.

A summer kitchen in Lanark County

In the Perth area of Lanark County, where I was born and grew up, summer kitchens, or cook houses, small buildings separate from the main houses, were quite common.

I never gave this much thought until Mary and I spent two days visiting Williamsburg, Virginia, on our way to Florida in 1978. There we found a number of kitchens built 10 or 20 feet away from the main house. Owing to the warmer climate, they were used the year 'round. This helped to keep the main house cool. Should the kitchen catch on fire, it was often possible to save the main house from destruction.

The summer kitchen on our farm was small, about 12x16 feet, situated about 15 feet from the rear of the house, which made for a fast trip on a wet day.

It contained an old step stove, table, a couple of chairs, a dry sink for the gray granite dish pan, a number of pots and pans, and several covered white Ironstone vegetable dishes in the Wheat Pattern. These helped to keep the vegetables warm while being carried to the dinner table in the main house. There was one large copper lid that was set over the meat platter, we saw similar covers at Williamsburg.

In spite of a screen door and a screen in the one small window, the summer kitchen was a favourite place for local flies, especially in the cool fall weather, and at ketchup and jelly making time. As a result, there was always a plate containing a Wilson's Fly Pad, and a fly coil hanging from the rafters. This latter was the downfall of Mandy, a half-grown gray and white kitten, who climbed onto the table and jumped up for the fly coil, which promptly pulled from the rafter and wrapped itself around the kitten as it fell to the floor. I remember holding Mandy on my

knees while my mother cut away the fly coil along with kitten hair. However, Mandy lived to be an old cat, but I don't recall her having tangled with any more fly coils.

Our summer kitchen went the way of most summer kitchens. We had a large woodshed attached to the main house, so we converted the section nearest to the winter kitchen into a summer kitchen complete with a new three burner coal oil stove. Mother got some wallpaper from Eaton's to complete the interior decorations. In the meantime, my father jacked up the old kitchen, put a couple of skids under it, hitched the old International Tractor to it and hauled it to the farmyard, where it became the goose house. Andy, the gander sat in the open door and hissed at everyone and everything that passed by.

The coming of hydro to the rural areas rang the death knell for the few remaining separate summer kitchens. Our coal oil stove was replaced by a small electric range which we carried into the winter kitchen each fall.

The Colonial Homes Magazine has recently published a number of pictures of separate summer kitchens that have been converted into garden and patio houses. Since I have arthritis and a total hip replacement, it is impossible to move the patio furniture in and out of storage. As a result, we are building a smaller reproduction of the summer kitchen on my home farm for a garden house, for storage purposes and as part of Tweed's Centennial in 1991. We may even put on a brick chimney for old time's sake. Do you know where we could find a Wilson's Fly Pad for the window sill?

Clyde Bell

Port Hope

A CUPOLA COMES HOME

It was a cold day in December but that didn't dampen the spirits of a small party of onlookers as they watched a crane hoist a new cupola to the rooftop of No. 1 Walton Street. It was an impressive sight as the crane revved its motor and the lantern, dangling from a hook, glided into its rightful position as the crowning glory to the restoration of the landmark 1840s commercial building.

TOM CRUICKSHANK

On the flat bed the cupola looks like some extravagant telephone booth.

TOM CRUICKSHANK

Up it goes - the cupola starts its way to the roof.

When the current owners, Don and Joan Rumgay, bought the building in 1988, they knew the cupola would be part of their restoration plan, for the original dome is clearly visible in an old photograph of downtown Port Hope. The photo was slightly fuzzy. so at first the details for the restored design were speculative, so you can imagine the Rumgay's delight when they found pieces of the dismantled original stored in the attic. It was left to local carpenter/joiner Kim Turnbull to replicate the design, right down to the delicate brackets that line the cornice.

Take a close look as you approach the building the cupola is definitely the right finishing touch. Meanwhile other aspects of this ambitious restoration carry on.

TOM CRUICKSHANK

Let it down easy, boys.

Spotted around town

What's wrong with this picture? Plenty, as any architecture buff will tell you. The Port Hope Branch has long advocated sensitive rehabilitation of older houses but it seems our work is not yet complete, if this renovated exterior spotted recently on a walk around town is any indication. Yes, under the gable roof addition and arcaded verandah stands a house of early vintage, an Ontario cottage of red brick. If you look closely, you can make out a 6-over-6 window, and the outline of the earlier dwelling. Food for thought?

Local News

Walton street building

The winner of the 1990 Port Hope ACO Heritage Award is Shirley Horner. Shirley's commercial building on Walton Street (see ACORN XIV.2) has seen Phase 1 and 2 of its massive restoration job completed, and she deserves credit for seeing this daunting task to a successful end. A new roof membrane and stucco repair were the major tasks so far completed, as well as windows and window sills. The building should be water-tight now, much to Mrs. Horner's relief, and Port Hope's main street is the richer for it.

Band Shell

The Branch is also spearheading the restoration of the local Bandshell located behind the Town Hall. There is discussion over relocating this structure to the memorial park just north of the Hall This location seems appropriate since the bandshell was erected after World War II as a memorial to townspeople who fought in the World Wars. This project is to be completed in conjunction with the local Legion, Friends of Music (who use the structure in the summer for outdoor concerts) and the Port Hope LACAC. More on this as the project progresses.

Wesleyville United church

The Wesleyville United Church (see ACORN XV.1) has long been the subject of debate. Should it be designated? Should it be demolished? At last the little church, ten miles west of town, will receive a new cedar roof, whose installation is now in progress. The new Hope Township LCAC has designated the structure and Ontario Hydro (which owns much of the land around it) has earmarked funds to help the restoration. This small 1860s church has been closed since the 1970s, and after much discussion will be stabilized for use in the future. It will be made water-tight for now (i.e. new roof and window repairs).

TOM CRUICKSHANK

Can you spot the old house in this picture?

Garden Tour

The bi-annual Port Hope ACO Garden Tour is scheduled for Saturday, July 13, 1991. The hours for the event are 10 a.m. to 4 p.m., and tickets can be purchased (after April 1) by sending $12 per ticket to Port Hope ACO, Box 563, Port Hope, Ont., L1A 3Z4. This year, there will be eight gardens on view - highlights include a terraced garden on Bedford Street, Batterwood Gardens, 50-year-old family garden (with over 500 species of annuals and perennials) and a couple of English-style gardens and rockeries. Tea will be served in a period garden, games will take place at some locations. This event is always a hit, so order tickets today.

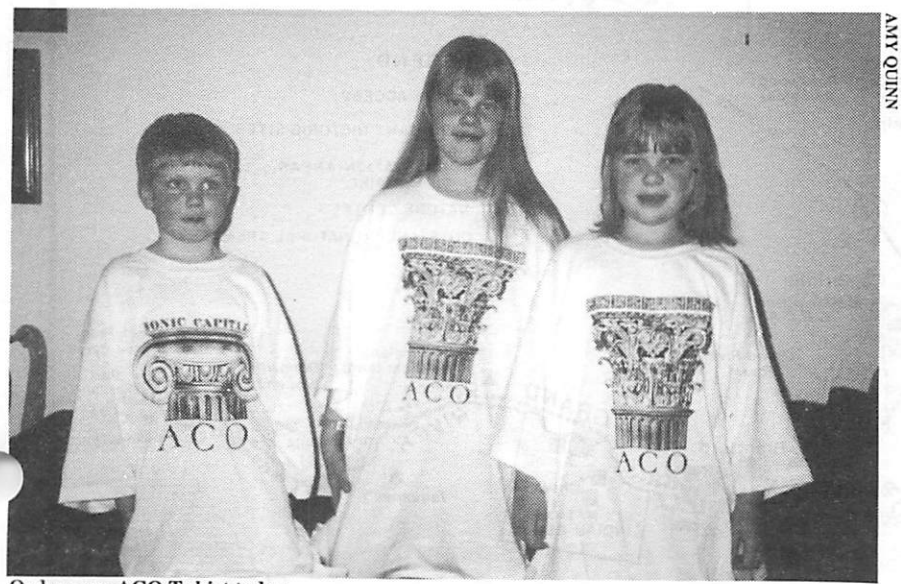
House Tour

Meanwhile plans for our annual fall House Tour are well under way, with complete slate of homes confirmed including an 1820s Georgian home in an idyllic setting, an 1840s millhouse, an 1850s brick cottage and a frame 1870s workman's cottage. The date is Saturday, October 5th, 1991. Tickets are $12.00 each, available at Smith Creek Antiques, 27 Walton St, or Port Hope ACO, P.O. Box 563 L1A 3Z4.

Terrific T-Shirts

Our Branch has undertaken the sale of T-shirts and canvas grocery tote bags. T shirts are XL only, and have two designs - a Corinthian capital and an Ionic capital, both with the letters ACO below. The shirts are good quality cotton and cost $19 each.

Tote bags are 40 cm square with an 8 cm gusset. They are imprinted with a line drawing of Barnum House. These are fine quality bags, made in Canada, and the cost is $15. Order yours by mailing a cheque to the Port Hope ACO, Box 563, Port Hope, Ont., L1A 3Z4. (Add $2 for shipping and handling.)



AMY QUINN

Order your ACO T-shirt today.

North Waterloo Region

The Grand River

On October 24, 1990 our branch held a public meeting. The topic was *The Heritage Aspects of the Grand River*. Mac Coutts, the General Manager of the Grand River Conservation Authority (GRCA) was the speaker. He took us on a visual trip down the Grand River from its source in Dundalk to its mouth in Port Maitland on Lake Erie. Many interesting natural features were pointed out, such as Luther Marsh, Elora Gorge, and the Dunnville wet lands. Along the way a number of historic buildings on the riverbanks were mentioned, particularly those in Cambridge and Dunnville. (see map for details of the watershed).

November meeting

At the branch meeting in November, Dr. Elizabeth Bloomfield showed slides to illustrate her lecture on the industrialization of Berlin/Kitchener and Waterloo. She commented that Berlin benefited from the business acumen of German entrepreneurs, craftsmen and artisans, whose determination to succeed influenced economic prosperity and political policy. From 1854 to the 1880s, the Council of the village/town was comprised mainly of German businessmen or merchants, who aggresively pursued industrialization by offering tax exemptions and assistance to those interested in developing a new industry or expanding an established one. Dr. Bloomfield observed that towns and cities which offered inducements to manufacturers tended to be those whithout a strong commitment to other economic activities and/or without natural advantages. In this respect, Berlin and Waterloo were opposites.

Inland Berlin was not a bustling community like Waterloo, when it was incorporated as a village in 1852. It had become the judicial seat of Waterloo County, however, and consequently, had to provide a county jail, courthouse and land registy office. The arrival of the Grand Trunk Railroad just four years later (1856) gave the village the opportunity for economic development and remarkable population growth. From its incorporation as a village in 1852, Berlin grew quickly, becoming a town in 1870 and a city in 1912 a total of just sixty years.

The industrialization of Waterloo differed from that of Berlin/Kitchener. From its earliest days, Waterloo's industries were related to agriculture and forest products. Water power available from a creek and pond enabled the operation of a sawmill and a flour mill as initial industries. Towards mid-nineteenth century, a

prominent brewery and a major distillery operated near the mills; as well, carriage and furniture factories prospered. Although some diversification of industry was evident, much industrial activity remained focused on products of field and forest. An interesting point concerns a number of insurance companies, which began in this period. Financial institutions with an office and professional labour force contrubuted to the prosperity of Waterloo in another way.

Waterloo's growth as a village (1857) and town (1876) was steady and gradual, with its industry based on the natural advantage of water power, and municipal commitment to established economic activities. Moreover, the village/town of Waterloo, unlike Berlin, could not aggressively attract a variety of industries without a railway to transport raw materials and manufactured goods. In 1882, however, the Grand Trunk Railway did complete a branch line to Waterloo, and in 1890, the newly organized Board of Trade began to encourage new industry.

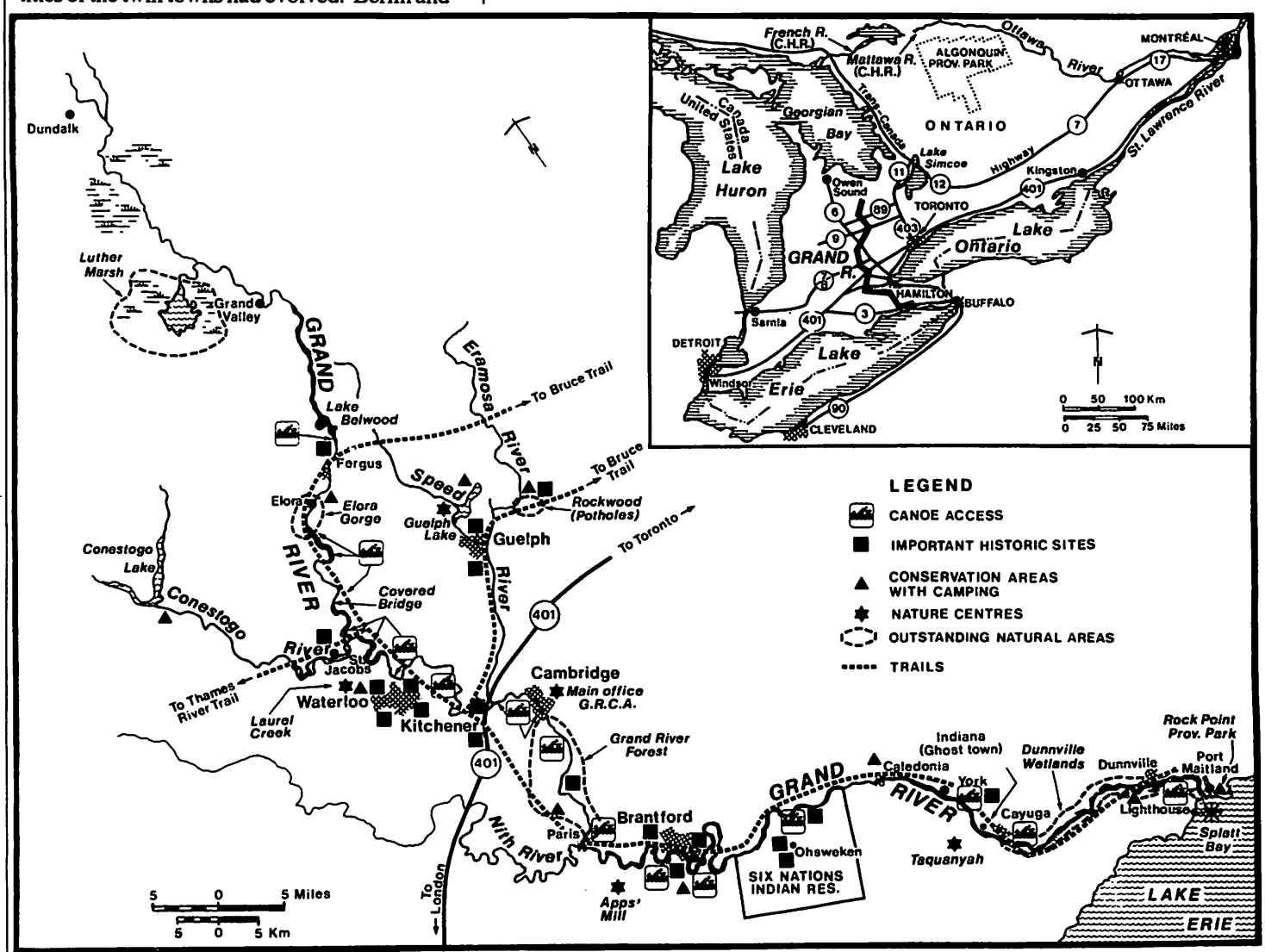
By the twentieth century, separate identities of the twin towns had evolved. Berlin and Waterloo shared such facilities as a high school, hospital, cemetery and horse/car electric car transit; however, the industrial and economic base of each community remained distinct. Without the rapid rise in population, which the Town of Berlin enjoyed because of its industrual policy, Waterloo remained a town for seventy years; only after World War II was it incorporated as a city (1948). By this date, Berlin/Kitchener had been a city (1912) for thirty-six years.

References

Bloomfield, Elizabeth. "Building the City on a Foundation of Factories; The "Industrial Policy" in Berlin, Ontario, 1870-1914". Ontario History September 1983; 207-243. The author is a professor of history, University of Guelph.

Rowell, Margaret, Ed Devitt and Pat McKegney. Welcome to Waterloo. Waterloo: Waterloo Printing Co., 1982.

Joyce Arndt



COURTESY OF M. . RY OF NATURAL RESOURCES AND GRAND RIVER CONSERVATION AUTHORITY

Grand River Watershed.

Annual General Meeting

ARCHITECTURAL CONSERVANCY of ONTARIO

April 27 - 28, 1991

Theme: "THE STONE HOUSE"

Saturday, April 27, 1991.

Annual General Meeting — **The Blue Moon Hotel**
Petersburg, Ontario (See map)

Distlefink Bird
Good Luck Bird of the
Early Pennsylvania Dutch

8:30 - 9:30 The Blue Boar Room
Registration and Displays by Branches
Coffee and light refreshments available.

9:30 - 12:00 noon **The Blue Boar Room**
Annual Meeting.
Branch Presentations.

12:00 - 1:30 **The Blue Boar Room**
North Waterloo County Buffet:
Mixed greens with egg and bacon bits topped with homemade house dressing.
Rolled stuffed baked spare-ribs, dressing and gravy.
Knockwurst with Bier Mustard.
Red cabbage, sauerkraut, country style homefried potatoes.
Variety of homemade salads.
Apples strudel with cheddar cheese.
Coffee & tea.

1:30 - 2:30 The Blue Boar Room
Guest Speakers: *Dr. Herbert A. Whitney*
Professor of Cultural Geography
Wilfrid Laurier University.
Bob Rowell.

2:30 - 5:00 *Bus Tours*
Of Stone Houses of the Area
including a guided tour of the
restored stone Brubacher House.

The President's Reception — **The Walper Terrace Hotel**
King & Queen Sts., Kitchener

6:30 — **The Oak Room**
Cash bar - Hors d'oeuvres.
Everyone Welcome.

7:00 — **The Oak Room**
Cold Dinner Buffet.
Variety of European rolls, bread and butter.
Marinated antipasto and condiments.
Chef's selection of salads.
Mirror of fresh garden vegetables with dip.
European cold cuts.
Dessert assortment including
mousse, tarts, pies, strudel, cake,
small pastries and fresh fruit cocktail.
Coffee & tea.

Sunday, April 28, 1991.

Queen Anne Workshop — **The Walper Terrace Hotel**
King & Queen Sts., Kitchener

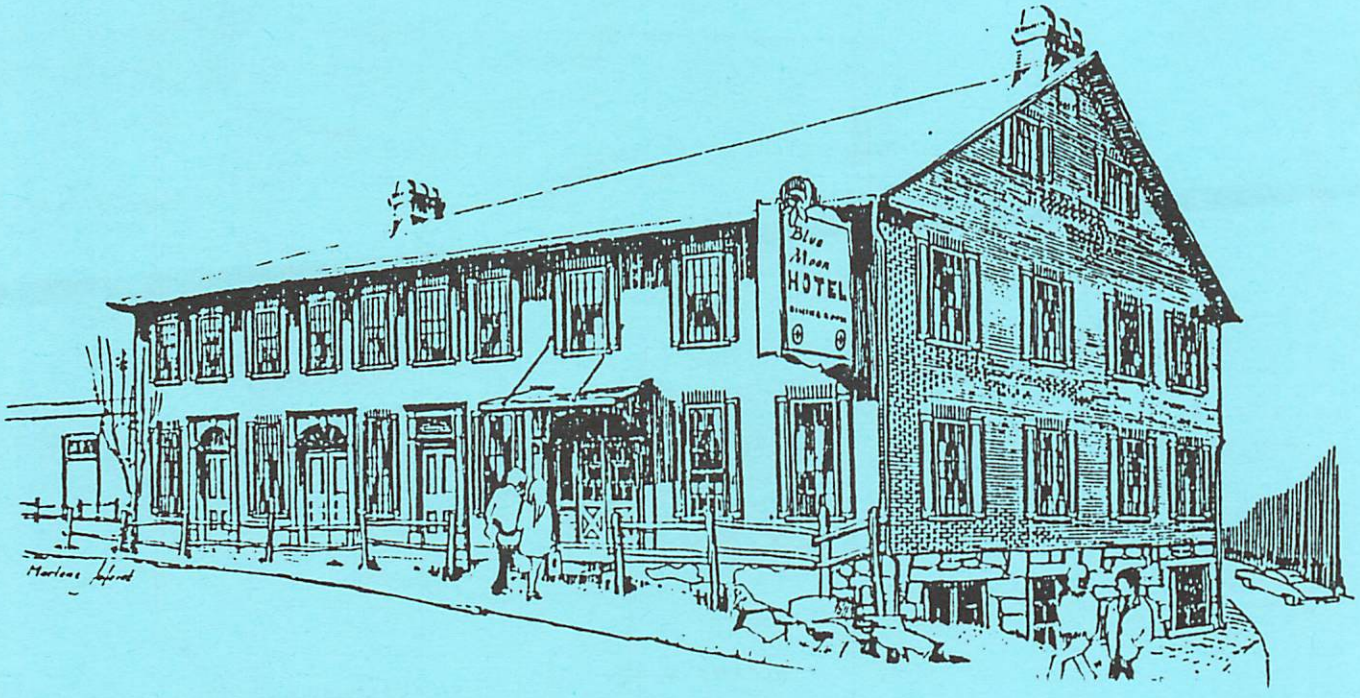
9:30 - 12:30 — **The Crystal Ballroom**
Full breakfast buffet.
Q's & A's
on the
Q. A.
Questions and answers on the Queen Anne Style.
3 slide presentations by 3 presentors with 10 slides from each of 3 areas.

Ottawa	**Angela Carr**
Metro Toronto	**Alec Keefer**
London	**Nancy Tausky**

Suggested Accomodation.
The Walper Terrace Hotel, a designated property, has a block of rooms set aside.

	Single	Double	Area (519)
Walper Terrace	75	79	745-4321
Valhalla Inn	85/95	95/105	744-4141
Journey's End (Waterloo)	50	57	747-9400

Branches will have an opportunity, at the Blue Moon Hotel, to sell books, T-shirts and other items to help raise funds for their activities.



Blue Moon Hotel
Drawn by Marlene Jofriet

Registration.
Return the form below together with a cheque made out to "North Waterloo Region Branch of ACO", by **April 15, 1991**, to:

Art Gorman,
Apt. 1709,
11 Margaret Ave.,
Kitchener, Ontario
N2H 6M4.

Check the box for each event you wish to attend.
Tickets will be given to you, along with a receipt,
at the registration table Saturday, April 27.
For further information, call:
Marg Rowell (519) 743-0833 (evenings).

Registration Form Please Print

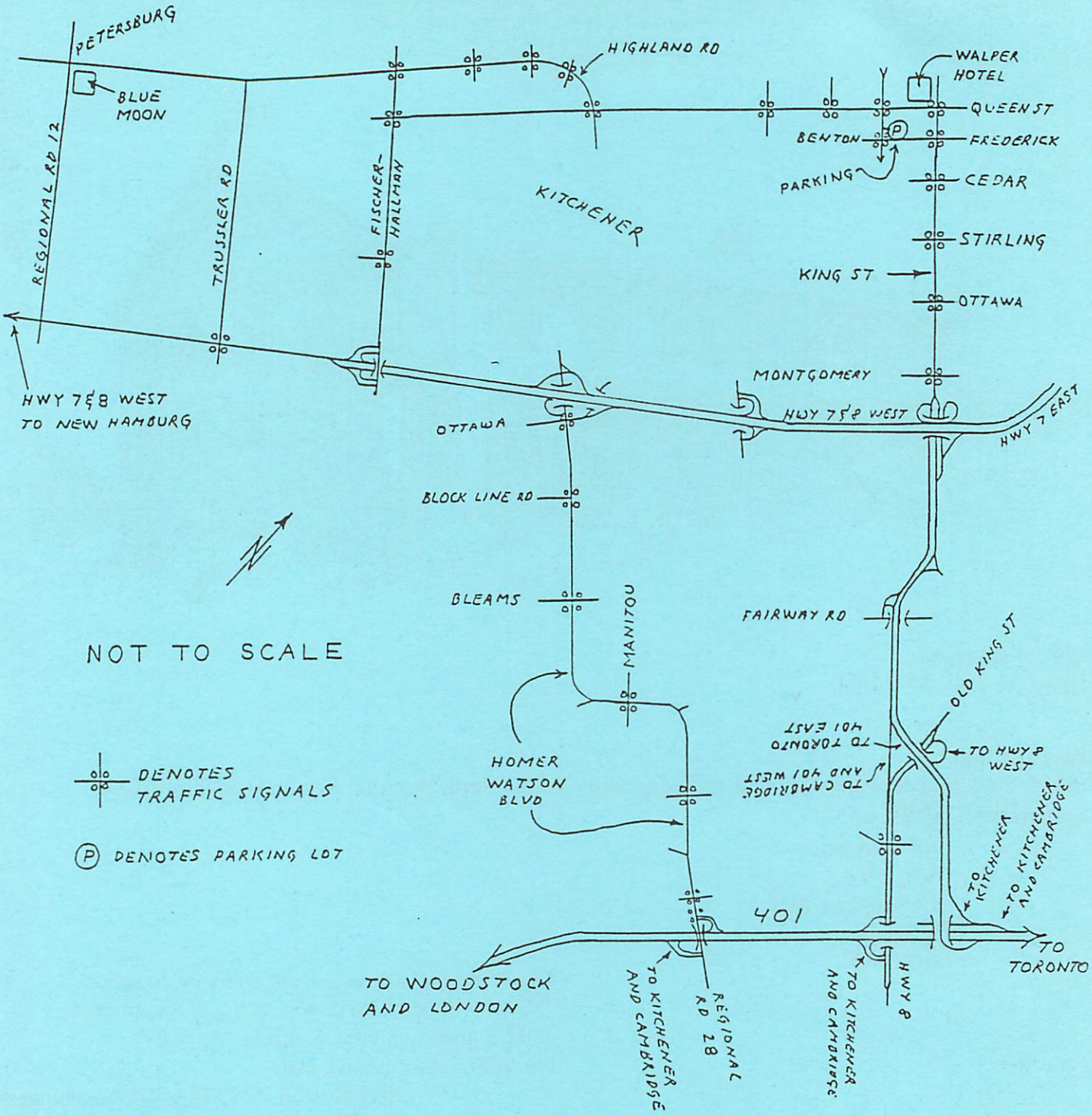
Name _____

Address _____

_____

Phone _____

☐ Waterloo County Buffet Blue Moon	$ 20.00	☐ Queen Anne Workshop & Breakfast	14.00
☐ Bus & House Tour	10.00	☐ Queen Anne Workshop Only	2.00
☐ Cold Dinner Buffet Walper Terrace	15.00		


PETERSBURG
BLUE MOON
REGIONAL RD 12
TRUSSLER RD
FISCHER-HALLMAN
HIGHLAND RD
KITCHENER
WALPER HOTEL
QUEEN ST
BENTON
FREDERICK
PARKING
CEDAR
STIRLING
KING ST
OTTAWA
MONTGOMERY
HWY 7 & 8 WEST
HWY 7 EAST
HWY 7 & 8 WEST TO NEW HAMBURG
OTTAWA
BLOCK LINE RD
BLEAMS
MANITOU
FAIRWAY RD
OLD KING ST
TO TORONTO VIA 401 EAST
TO HWY 8 WEST
TO CAMBRIDGE AND VIA 401 WEST
HOMER WATSON BLVD
TO KITCHENER
TO KITCHENER AND CAMBRIDGE
401
TO TORONTO
TO WOODSTOCK AND LONDON
TO KITCHENER AND CAMBRIDGE
REGIONAL RD 28
TO KITCHENER AND CAMBRIDGE
HWY 8
NOT TO SCALE
DENOTES TRAFFIC SIGNALS
(P) DENOTES PARKING LOT

Christmas party

The Waterloo ACO held their Christmas Party on December 12th, at the Brubacher House in Waterloo. Built in 1850, this was the home of one of Waterloo's earliest settlers. The property was purchased by John Brubacher Sr. for his son John E. Brubacher. Each lot of land was numbered and the numbers were drawn by investors according to the shares subscribed. Lot #25 had originally been drawn by Jacob Hershey of Pennsylvania. After his death, Hershey's heirs asked Benjamin Eby to sell the lot for them. Thus, it was purchased by John Brubacher Sr. of Berlin (Kitchener) for his son John E.

After the marriage of John E. and Magdalena Musselman in 1846, they occupied the land, built the current house in 1850, and became the parents of 14 children.

The house is constructed of native fieldstone and lumber from the property. Built into the south side of a small hill, ground level entry is possible to the main level and the basement. The Mennonite features of this Georgian Style house include a full length verandah, return eaves on both gables and the two small attic windows under the eaves.

CONRAD GREBEL COLLEGE

The John E. Brubacher House 1850

With an eye for future expansion, the University of Waterloo purchased the property, and decided that rather than demolish the farmhouse, they would preserve it as a memorial to the Pennsylvania German Mennonite settlers. Before they could initiate the preservation programme, a fire gutted the interior in 1968. Fortunately the exterior stonework and main construction beams were not destroyed. Slowly, the job of reconstruction began with the help of local Mennonite laborers and craftsmen.

Conrad Grebel College a Mennonite residential college on the University campus was given a mandate to create a centre of Mennonite historical interest in the Brubacher house. The Mennonite Historical Society of Ontario agreed to furnish the house in typical Pennsylvania German Mennonite style, as found in Waterloo Township during the 1850-90 period. The main floor is a living museum and displays the furniture, and household effects found in hundreds of homes at that time. One corner cupboard and a set of dishes belonged to the John E. Brubacher family. Other items were donated and purchased at local auctions. The second storey houses the custodian-guides, Edna and Paul Hunsberger.

As the ACO members arrived, they were greeted by Edna in period costume and were led from room to room, lit by candles and lanterns. As well, Paul showed slides of the old order Mennonite way of life that still exists in the Kitchener-Waterloo Amish farming community. ACO President, Joyce Arndt and Past President, Bob Rowell showed slides of stone houses throughout the area.

The Brubacher House was designated in 1975 by the City of Waterloo.

The Brubacher House is open from May 1-Oct. 31 and by appointment at other times. Tour groups are welcome with a maximum size of 40-50 people. Please call ahead at (519) 886-3855. This house will be on tour as part of the ACO Annual Meeting in April.

Margaret Zavaros

Brant County

Late 1990 involvements of the Architectural Conservancy, Brant County Branch, included a general meeting and an award presentation to a local church.

The church award was presented to Mildred Currie of Wesley United Church at Superior and Cayuga Streets on the occasion of a joint choir concert. The Rev. Bruce Pierce is pastor of the church, while the award presentation was made by Alan Scott, Past President of the branch.

Wesley United Church was built in 1903 in the Neo-Romanesque style. It has a predominant front choir backed by organ pipes as an interior feature and a dominating belltower and semi-circular headed window and door openings on the exterior.

The general meeting, held in the Fall, included an award presentation to the owner of one of the county barns chosen for recognition, owned by Mr. R. Davis of Mt. Pleasant.

Refreshments were served following a brief business meeting conducted by Marion Sheridan, president, and a slide presentation by Mr. Norm Derrick on outstanding old buildings in Paris. Mr. Derrick also shared his collection of photographs many of which depicted features of cobblestone construction in Paris.

Areas highlighted by the Conservancy Branch were also pinpointed in a local branch display.

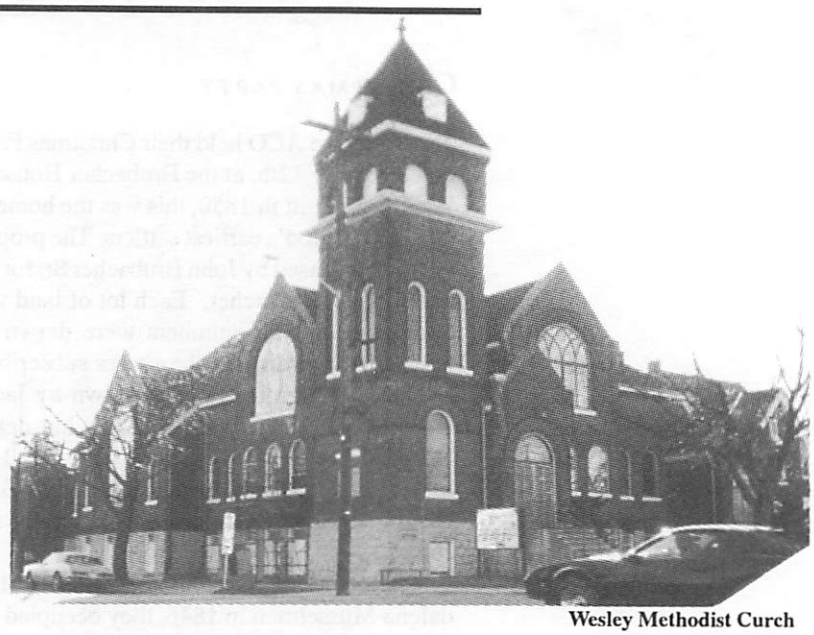
WESLEY UNITED CHURCH, BRANTFORD

How did the Neo-Romanesque style get to Brantford? It came with the Dufferin Avenue industrialists in the 1880 s and '90 s who came from the Chicago of Henry Hobson Richardson.

Eighty-eight and ninety-two Dufferin are homes bearing marks of the style, as is the Expositor Building and the Iron Horse Restaurant (former T.H. and B. Station). Churches with Neo-Romanesque features are Alexandra Presbyterian, Mount Zion on Dalhousie Street and Wesley united on Eagle Place.

Wesley Methodist Church named for the founder of the denomination, an eighteenth-century English circuit-rider and evangelist, began officially in 1890, when a small chapel was built at Cayuga and Huron Streets, as an outreach of Colborne and Wellington St. Methodist Churches.

The need for so many churches bespeaks the mind-set of the people of the time, whose social and other activities centered in their churches. The oratorial powers of the reformed clergy, whose messages had great meaning for parishioners dependent for their well-being on an omnipotent God, led to the need for large and roomy auditoria.



AUDREY SCOTT

Wesley Methodist Curch

Thus it was that the Wesley parishioners soon outgrew their small church on Huron Street and met to plan the first stage of the 1903 edifice at Cayuga and Superior Streets. The new building was in the Neo-Romanesque tradition with a three-part facade including a dominant central gable and semi-circular arched windows; three on the main level with a large main window enlivened with brightly-coloured Art Nouveau designs.

The round arch descended to Chicago via the European Romanesque (Norman in England) prevalent in the 11th and 12th centuries. This style in turn was based on Roman models, all of Europe having become Romanized through conquest before the dark ages.

Early Mediaeval churches in Italy are the prototypes of the Wesleyan architectural model, particularly in their bell-towers (campanile) like the one on Wesley's facade to the north-east. These towers became increasingly light as the structure increased in height. At Wesley there is an imposing entrance topped by tall double round-headed windows on two sides. Flat side buttresses, recessed brick panels and a cornice moulding of plain brackets in brick distinguish the tower. A triangular roof-cap with vented dormers tops the tower, which in turn is surmounted by a tall, elaborate finial.

A high irregular roofline, rounded windows at two levels, two tall side gables with recessed triangles in brick distinguish east and west elevations at Wesley. All windows are regularly placed and grouped in twos or threes, symbolic of the two natures of Christ and the three 'persons' of the Godhead. North and east facades, which are visible from Cayuga and Superior Streets, invite both worshippers and architectural buffs inside.

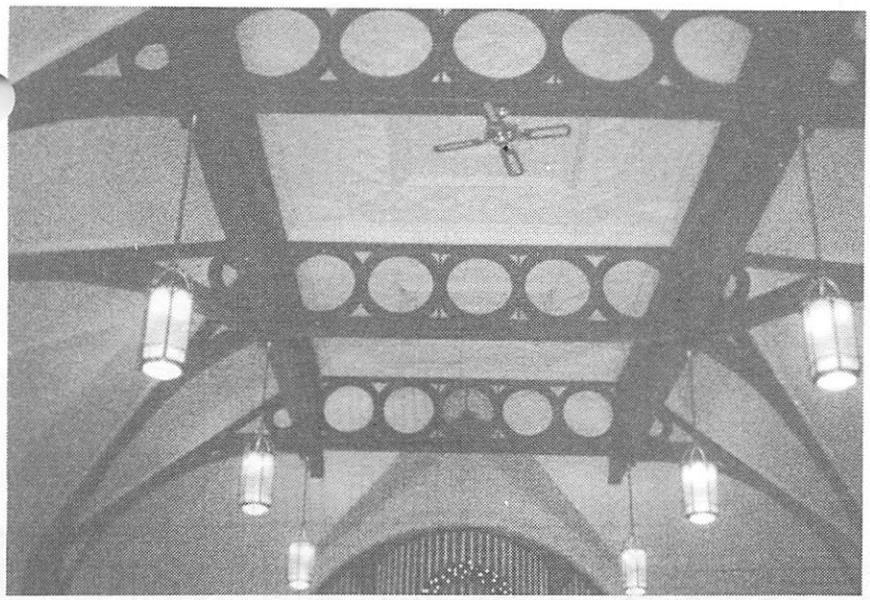
Here a small vestibule leads directly to a large nave with two small transepts, extraordinarily light thanks to the many windows with their geometric designs and floral decorations. Three memorial windows in a darker tone add pictorial interest.

There is a ceiling decorated with central moulded panels which are flanked by moulded tin panels in at least two designs.

Of special note is the impressive choir loft opposite the doors, and the five-bay hammer-beam roof supports. The loft has many symbols in its panelling, and is backed by a five-part organ pipe display. The roof has unusual crossing beams of double boards enclosing five circles. Other circles spread out as the beams spread to the sides. In the circles the symbol of eternity is repeated many times.

The interior style originated in Europe where barn roofs were similarly trussed (apart from Wesley's unusual cross-beams). Barns, with the animals gradually excluded, became manor- houses and church naves and so the style came to us through European immigration, with particular English influence.

Wesley's pews are rounded as is the case with most auditorium-style churches in the Wesleyan tradition. However the 'auditorium' is rectangular, not square, so that the curve is gentle. There are two centre aisles rather than a single centre aisle as is present in liturgical traditions.



AUDREY SCOTT

Interior of Wesley Methodist Church

The congregation at Wesley United, as a centennial project, in 1990 is working towards the restoration of the windows. This special effort will preserve and enhance the legacy of turn-of-the-century industrial Brantford as it is exemplified in Wesley United, a church of Neo-Romanesque influence with a combination of features unique to Brantford.

Audrey Scott

Heritage Cambridge

There was some good news and much bad news for Heritage Cambridge these past few months. A very successful Open House at the McDougall Cottage was held in October with over 700 visitors eager to view the results of Tim Drennan's two year restoration of the c. 1858 cottage. (see ACORN XVII 2 Summer 1988) The money raised form ticket sales will go towards the continuing conservation of the wall and ceiling paintings by Srebrenka B. Zeskoski. The Open House served as a milestone for Heritage Cambridge members celebrating the completion of an all-consuming project and the opportunity to turn time and energies to other pressing community concerns.

THE PRESTON MILLS HERITAGE CONSERVATION DISTRICT STUDY

In September a report, commissioned by the City of Cambridge, was released assessing the heritage attributes of the Preston Mills area. Although the authors identified more than 25 domestic and early industrial buildings worthy of the attention in the small area bounded by Fountain, Eagle and King Streets, as well as the Grand and Speed Rivers, it is currently threatened by the desire of city planners to widen Fountain Street between King Street and Kitchener Road in 1994. The city has already yielded to development pressures in the area allowing the demolition of one of the two remaining turn-of-the-century mineral spa hotels in the T intersection. Last operated as The Dorchester Hotel, more commonly known as the Kress House, the hotel was built at the end of the last century to accommodate the crowds of well-to-do invalids and holiday makers who came to Preston to "take the waters". Until last year's demolition, the intersection still presented an almost European-style appearance in the Edwardian style. The Dorchester Hotel was replaced by a 13 storey condominium tower set far back. A second, 16 storey building is proposed for the site as well as a 10 storey hotel. The remaining spa building, the former Preston Springs Hotel, was recently vacated by a retirement home and local heritage groups are anxiously waiting to hear word of the fate of this magnificent landmark. According to the authors of the report "Between 25 and 30 structures have been removed from the streetscape, most notably on the Speed River side of Fountain Street form Shantz Hill Road to King Street; the north side of King Street form Fountain Street to the crossing of the Speed River; and the south side of King Street from the Speed River crossing to Eagle Street. These changes, which have continued to the present day, have significantly diminished the once cohesive heritage streetscape that was observable as recently as the 1960s".

Further down King Street, an accidental fire this summer started by workmen at the Hespeler Furniture Factory in Preston caused the original plan to convert the 1850s stone structure to apartments to be abandoned by its owner. The building was declared unsafe and demolition began in December.

Old Galt Hospital

A hard-won victory seems to have turned into a defeat with the fate of the Old Galt Hospital again in jeopardy. A task force had persuaded the developer to come up with a plan which would preserve three facades of the main hospital building. In exchange the developer asked council for a density bonus. When this was turned down by Cambridge City Council the developer pulled out of the project and no alternative plans have come forward.

The Galt Curling Club

The first week in January brought the final decision of city council to reject the incorporation of the Galt Curling Club into plans for the Galt branch of the Cambridge Library and Gallery (see ACORN XV 2 Fall 1990). This will result in the complete demolition of the Curling Club Building to make way for the approved expansion plan.

LYNDA SCHNEIDER

The Old Galt Hospital

Annual Meeting

In February Heritage Cambridge held its Annual General Meeting including a talk on "The Conservation and Restoration of Fine Art" by Srebrenka Zeskoski; Conservator, M.A., M.A.C.

London Region

TALBOT STREETSCAPE SPARED

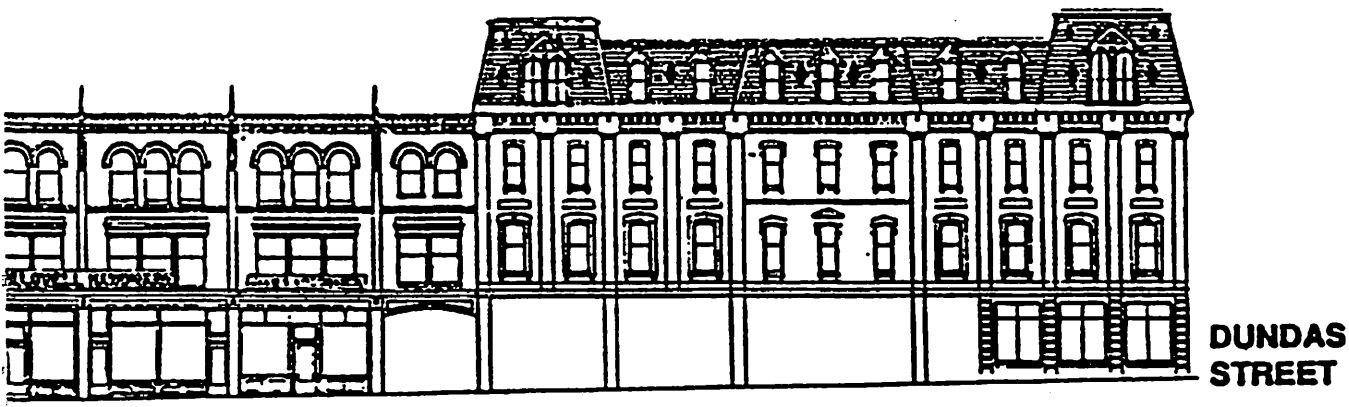
Downtown London's only remaining Victorian streetscape, which is part of a Cambridge Leaseholds redevelopment site, was spared from demolition when the Provincial Legislature, on December 20, 1990, enacted Bill 18 which permits London City Council to prohibit the demolition of a property designated under the Ontario Heritage Act until the owner has obtained a permit to erect a new building on the site. The Architectural Conservancy - London Region Branch, the Talbot Street Coalition and the Local Architectural Conservation Advisory Committee have been lobbying Council since 1983 in an effort to preserve the streetscape.

Bill 18 "City of London Act 1990" was modelled after legislation which already applies to the City of Toronto and the Town of Markham. Unlike the provisions of the Ontario Heritage Act, the council may refuse an application to demolish either a designated property or a building in a heritage conservation district. When the owner of the designated property or building has a building permit to erect a new building on the site and 180 days have passed, the owner may carry out the demolition. The new building, must however, be substantially completed within two years. At the end of the two years the council may, if circumstances justify reconsideration, extend the time period or relieve the applicant of the requirement to rebuild. Substantial penalties are provided for furnishing false information or demolition without consent.

The bill was introduced by London South MPP David Winninger at the request of Mayor Tom Gosnell in time to become legislation prior to the winter recess and to block the demolition of the streetscape which could have occurred after February 4, 1991.

London City Council did not request the bill and a number of councillors took exception to this. Councillor Gary Williams pressed for the legislation to be withdrawn to permit public hearings and consideration of the impact of the legislation. Mr. Braithwaite, on behalf of Cambridge Leaseholds, wrote the Premier criticising the move for lack of consultation on an issue which he considered to be of local concern and on which opinion is sharply divided. Some opposition members in the Legislature also objected to the manner in which the bill had been introduced but it won approval.

The Talbot Streetscape is saved for now, thanks to the combination of this legislation and the zoning approved in October 1989, which in the area of the streetscape, permits only existing buildings and uses within them. The legislation will also assist in dealing with demolition requests on other heritage properties in London. Council is currently dealing with an application to demolish "Thornwood", the 1852 North London Becher estate, which is one of the most important heritage properties in the city.



London Streetscape

HERITAGE PLANNER PRESENTS A CONSERVATION STRATEGY FOR LONDON

What is the role of a "heritage planner"?

London's heritage planner, Mark Gladysz, answered this question and outlined a conservation strategy for London in a presentation to a branch meeting on November 6, 1990.

Mr. Gladysz sees his primary role as managing change. He explained "Every day, I, along with other people, have to make hard decisions about what to let go and what to keep from the past. The purpose is to plan for a sense of identity and continuity within a turbulent decision-making environment. The goal is to keep the best of the past, for us and for future generations. Slowly, we are developing a vision of what we want London to be and are putting the pieces in place to achieve it."

For Mr. Gladysz, the component pieces of a comprehensive strategy for conservation are:

- *education*
- *legislation and planning*
- *money*

Expanding on education, Mr. Gladysz outlined a number of resources and ititiatives. These include a new brochure, a video of the most important heritage buildings, a "House Doctor's" technical skills course to encourage appropriate restoration and a number of excellent publications by London authors.

Two One-day long community workshops were sponsored by the Local Architectural Conservation Advisory Committee during 1990.

City Visions I brought together forty heritage group representatives to define interests, develop a shared understanding and suggest priorities for the future. Mr. John Weiler of Heritage Canada was a guest participant.

City Visions II added representatives from development, real estate, architecture, law and neighbourhood associations to the heritage group representatives. Mayor Tom Gosnell; Mr. Bill Code, Professor at the University of Western Ontario; Mr. Marc Denhez, lawyer and President of Historic Ottawa Developments Inc. were guest speakers.

Regarding legislation and planning, it was pointed out that the Official Plan is supportive of heritage preservation and the draft comprehensive zoning bylaw includes heritage zoning. What is needed is additional protection for heritage properties in a revised Ontario Heritage Act. An inventory of heritage properties in London is being finalized. The need for strategic participation in the planning process to influence development proposals and real estate decisions was emphasized.

The money, which is available through heritage grants and rehabilitation assistance programs was outlined. What is really needed, in the opinion of the heritage planner, is a locally based community heritage fund which could supplement the other funding sources and provide assistance where little or no other assistance is available. A suggested goal would be a fund with a $1,000,000 capital reserve which would earn sufficient interest to provide $100,000 dollars annually in grants or loans.

The video of London's 100 Most Significant Heritage Properties was presented to an appreciative audience.

Howard Pulver

Oxford County

Heritage Oxford and the citizens of Oxford are still in doubt regarding the future of the Woodstock Market Building. In February last year the city council put the building and a vacant piece of land in the core of the city on the market as a package deal to anyone who could come up with an acceptable redevolpment plan. Now 13 months later we are right back to the starting point. A proposal by a well-respected building development company which would have brought an attractive and economically viable focal point to the core area has been withdrawn. No doubt the recession and the failure of the developer to obtain a top-ranking restaurant for his plans forced him to withdraw his offer to purchase. The market vendors and a great many citizens were delighted and it seemed for awhile that our 1895 market would carry on as usual. The rejoicing did not last long as the city councillors have once again placed the building for sale. Only time will tell if Woodstock can retain this handsome and historic building which is located in the centre of the downtown area adjacent to our old Town Hall which is now the Woodstock Museum.

The Old Fire Hall on Perry Street, just one block west of the Old Town Hall has been recently used as a storage building and has provided some income to the city. It, however is still up for sale and future of this red brick Romanesque style property is in limbo. It would make an excellent community theatre, a restaurant, club rooms or serve any number of useful purposes. The building is in good condition structurally and has received a satisfactory Report by the A.C.O. Advisory Committee's architect.

The Dr. Levi Hoyt Perry 1819 residence, the oldest home in Woodstock has been undergoing some much needed repairs, most important of which was a new cedar shingle roof and brick chimney repairs. The owner, a London developer made application to the Oxford County Planning Board for re-zoning the property for future development but the application was rejected by both County and City authorities.

Edwin Bennett

Huron County

Maitland bridge, rail line

Several events occurred in the latter part of 1990 in Huron which were of interest to the preservation community. On a positive note, the Maitland Bridge appears to have been saved by the Menesetung Bridge Association Inc., an incorporated non-profit group. Negotiations are still under way regarding access rights at either end. However, the Province is currently negotiating for the purchase of the complete rail line from Goderich to Guelph. The Town of Goderich, meanwhile, appears to have secured the rights to the picturesque C.P. Rail station and the lands around it. Unfortunately, there is a gap between the end of the bridge and the station which appears to be heading for the control of the Goderich Elevators and, if this is closed by the elevators, it means that continuous access from the proposed trail at the bridge to the station (and the Goderich beach) could be denied to hikers. More of this in later ACORNS.

Box furniture store

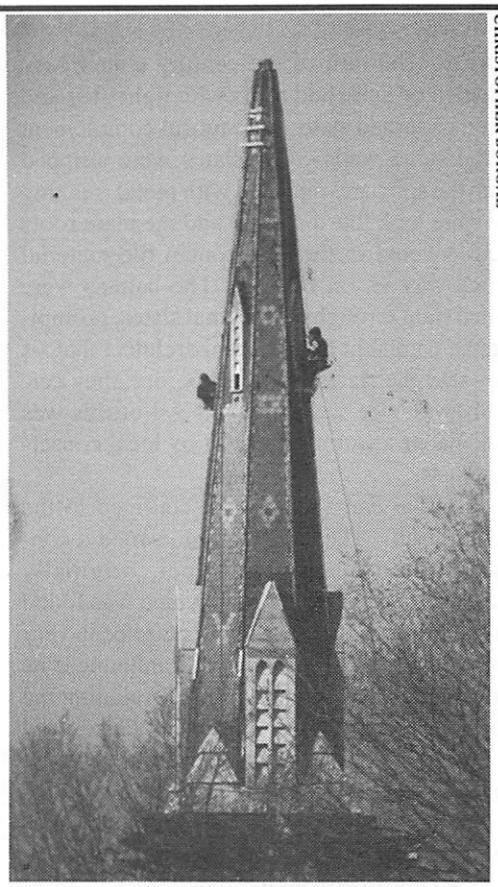
The Box Furniture Store in Seaforth has now completed its restoration with a beautiful set of turned wood cornices and all associated trim. It has become an exceptional addition to the streetscape of Seaforth and both the owners and the community at large are extremely proud of this elegant improvement in the Town.

Wingham

The town of Wingham has just completed the restoration of the Town Hall Tower and work will begin this year on replacement of the asphalt shingles on the gables of the building with cedar shingles specified in the original construction documents. As well, a grant has been secured to assist in the restoration of the masonry on the Old Post office directly across the street. The towers on these two structures form a key focus to those arriving in the Town along Highway 4.

The tale of two churches

In Goderich, in the fall, the "Tale of Two Churches" took place. St George's Church, on North Street, was approached by the "wavy metal roof" salesman who tried to convince them that they should replace their patterned slate roof with fake roman tile metal composition material. The church contacted an architect who provided estimates indicating that the repair of the roof using slate would

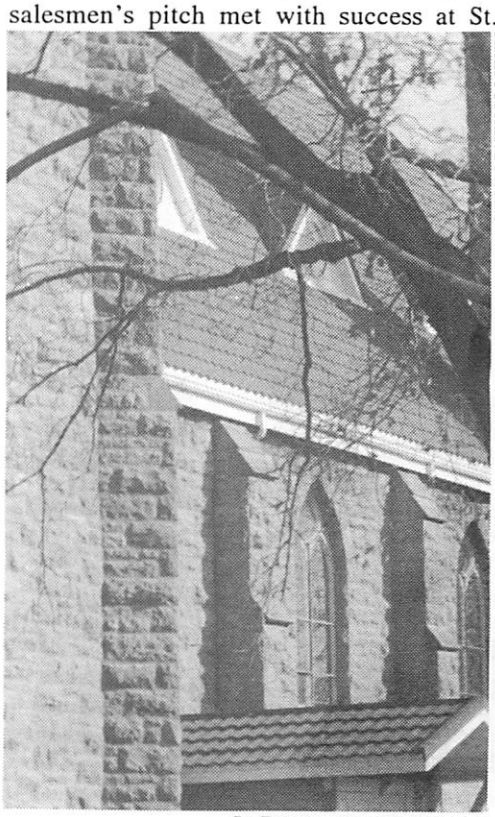


CHRISTOPHER BORGAL

Steeplejacks at work on St. George's

cost approximately the same, last longer, be more historically accurate, and be in keeping with the historic character of the building. The historically correct solution was fortunately chosen.

However, further up North Street, the salesmen's pitch met with success at St.



CHRISTOPHER BORGAL

St. Peter's new roof detail.

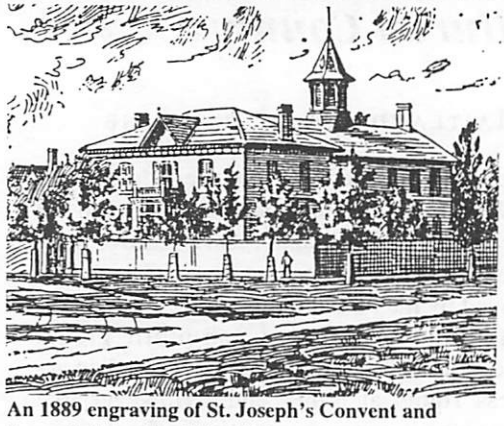
Peter's. The turn of the century church was shingled on spire and roofs with light grey and green patterned slates, a beautiful complement to the stone walls. The slates were stripped from the spire and replaced with metal (making the spire look like a rocket) and the main roofs were covered in the fake roman tile material which was set on battens. The battens were nailed right through the original slates, prompting the comment by one local architect that "if they said the slates were bad before, they certainly won't be wrong now". All of this was done under a storm of protest by local conservationists.

But the damage was not confined to the church itself. The same church owned a convent located across the street, originally constructed in the 1870s, and which was found on examination by local architects to be in very sound condition. The church had announced its intention to demolish and, notwithstanding the storm of protest (LACAC being impolitely told to mind its own business), the building came down in October. A great loss to the north end of the street, the only possible use for the site is a vacant lot. Surely something must be done Provincially to encourage institutions such as this to respect the heritage of their communities.

Christopher Borgal

CHRISTOPHER BORGAL

Convent demolition with St. Peter's spire in the background.



An 1889 engraving of St. Joseph's Convent and Separate School built in 1873

Advisory Board

Wingham

In December Christopher Borgal, reported on the Wingham C.N. Railroad Station. The Wingham LACAC requested the report as they wish to designate the structure. Mr Borgal found the structure of the building to be sound and the roof and brickwork to be in fair condition. The report contains a detailed maintenance plan for the building. Mr. Borgal sites two manuals that are very helpful in preparing a maintenance list,. Cyclical Maintenance for Historic Buildings, Office of Archaeology and Historic Preservation, National Park Service, U.S. Department of the Interior, Washington, 1976; and The National Trust Manual of Housekeeping, Sandwith and Stainton, Allen Lane - Penguin Books Ltd., London, 1984. There may be other manuals of equal use available.

Conclusion

In spite of the fact that a number of the windows have been removed and the woodwork on the building has not been maintained, the structure of the building appears sound and the brickwork and roof are in fair condition.

In our opinion, the C.N. Station is a building worthy of preservation. Considering the historical significance of the Station in the town of Wingham and the soundness of the building fabric a strong position can be taken for restoring the building with an aim for adaptive reuse.

899 AND 905 QUEEN ST. WEST, TORONTO

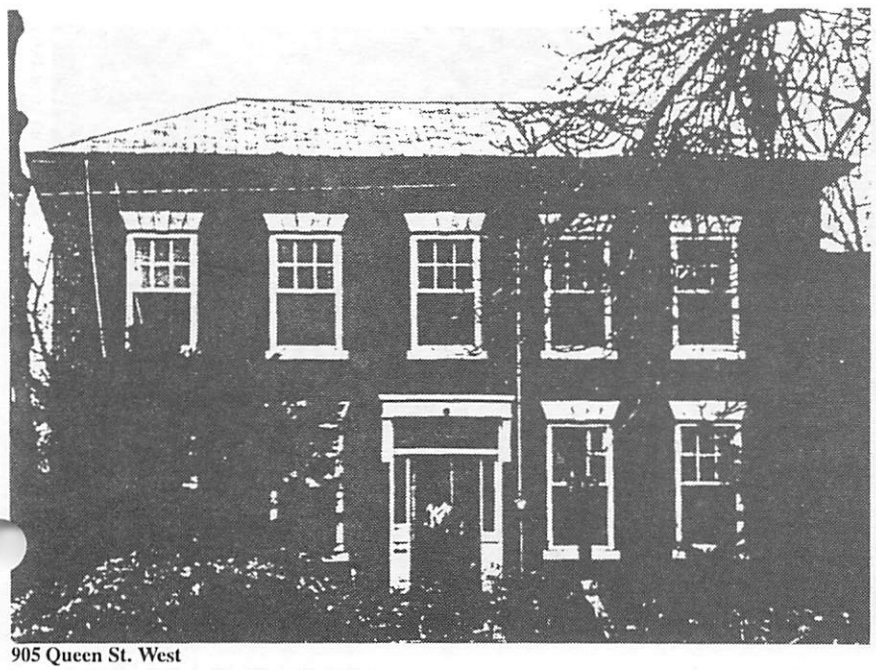
On November 22nd, the Advisory Board was asked by Alec Keefer, president of the Toronto Branch of the ACO to assist in reviewing and assessing the above two residences.

The two buildings were inspected, inside and out, on Saturday November 24th, in company with Mr. Keefer, and representatives of the Toronto ACO.

It was reported that the rear portion of 899 might be a very early log house, to which the late Gothic house had been added.

BILL MOFFET

899 Queen St. West



BILL MOFFET

905 Queen St. West

899 Queen St. W., Toronto

The house is located on the south side of Queen St., facing toward the park, former site of Trinity College. It is set fairly close to the street and approximately 5' above the sidewalk.

The exterior is rough cast plaster over wood lath, 1" boards and undressed stud framing. The rear wing appeared to have predated - or been added to - the late Gothic revival main house. This section was reported to be older. At the north west junction, the exterior stucco of the rear section and adjacent house wall had fallen away. Both walls were constructed of stucco over wood lath nailed to wood studs. On the rear wing, the lath was hand split undressed wood nailed horizontally with square hand wrought nails to the wood boards. The main house had sawn lath nailed at 45° to the wall studs.

The above indicated that the rear section probably pre-dated the 1870s main house, but by only 10 to 20 years.

The house appears to be quite original, inside and out. the bell shaped roof of the front porch, the heavy wood window and door trim, the "french doors" from the front parlour to porch are all original. The interior base board, trim and stair are all original and even the interior room divisions have been little altered, allowing the original room forms to be easily assessed. Much of the upper floor rooms show serious water damage and the roof and roof boards are in very poor condition.

The house is a remarkably original example of the 1870s late Gothic revival house. The heavy mouldings, the round headed, paired windows and relatively shallow roof pitch are typical of the later Gothic revival period. It matches almost exactly, for instance, the 1867 stylistic example illustrated on page 252 of "The Ancestral Rood".

It is an unusual survivor for down town Toronto and is remarkable for its siting, facing the handsome park on the north side of Queen St.

905 Queen St. W., Toronto

The residence to the west of 899 is set slightly farther back from Queen St. but on a very similar level for the ground floor.

The exterior is brick and all of the windows on the front and east side elevation appear to be the original double hung sash, with 6 over 6 lights. The main entrance has been altered but the original brick arch is visible above the later entablature. Originally there was almost certainly a single door with narrow sidelights and fan transom.

The brickwork is in generally good condition. The smooth red field brick is laid in flemish bond with narrow beaded joints. The quoins at the corners and the string and cornice bands are in a smooth yellow brick. This circa 1850 house is well proportioned on its main facade but is remarkably shallow in depth. There is only one window in the gable ends. The rear elevation has been obliterated by the addition of a single large meeting room extending across the entire rear wall.

The interior is again remarkably original and almost all of the original trim, including central stair and balusters, is in good condition.

This handsome, well proportioned house deserves preservation.

Summary

These two remarkable survivors from 1850 and 1870 present a classic illustration of the evolution of housing styles since they are so typical of their periods of construction.

They are both quite original if in somewhat run down condition.

The grouping of the two houses, facing the open park across busy Queen Street create an unusual streetscape for a busy Toronto thoroughfare.

William J. Moffet

APPRAISAL OF THE 1905 PUMPHOUSE, WATERWORKS PARK, GRIMSBY, ONTARIO

Introduction

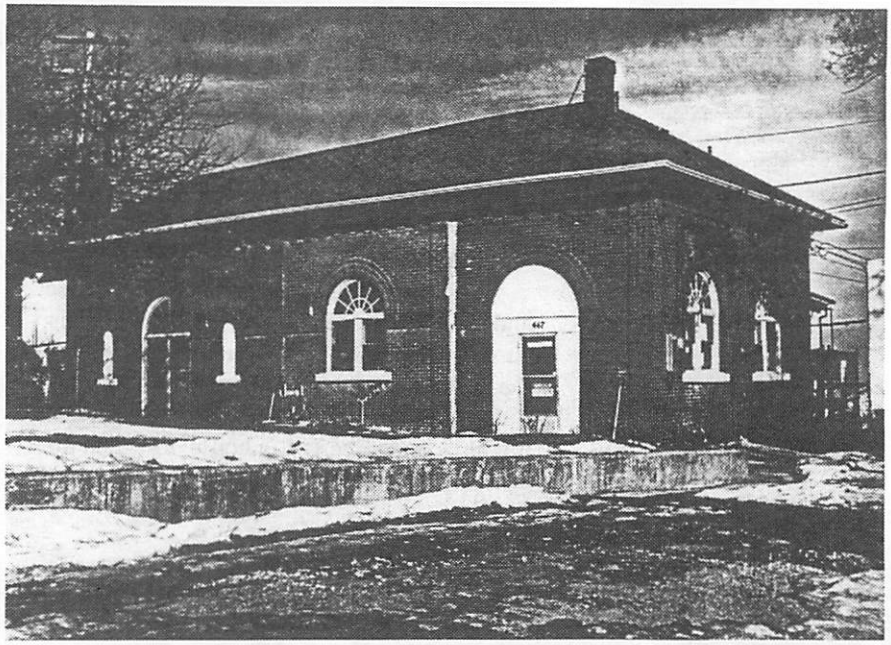
This report is in response to a request from the Grimsby LACAC for an independent examination of the structural condition of the building, to assist them in their decision whether to designate the building under the Ontario Heritage Act.

Anthony Butler, a member of the Advisory Board of the Architectural Conservancy of Ontario, visited the Pumphouse on 19 January 1991, accompanied for a short time by Dorothy Turcotte, Chairman of the Grimsby LACAC, and Wendy Watt and David Schultz of the Grimsby Historical Society. Hugh Flynn, the senior operator, who was on duty at the Pumphouse, provided helpful technical explanations and recollections.

Copies of old photographs of the Pumphouse and its site, historical information, and current information on the proposed redevelopment of the site were made available; information from these is incorporated in this report.

General Historical Context

The building is representative of an early 20th Century brick waterworks facility. It has been in continuous use since its construction in 1905. The building is located on one of the few remaining publicly accessible parts of the lakeshore in Grimsby, adjacent to the mouth of Forty Mile Creek.



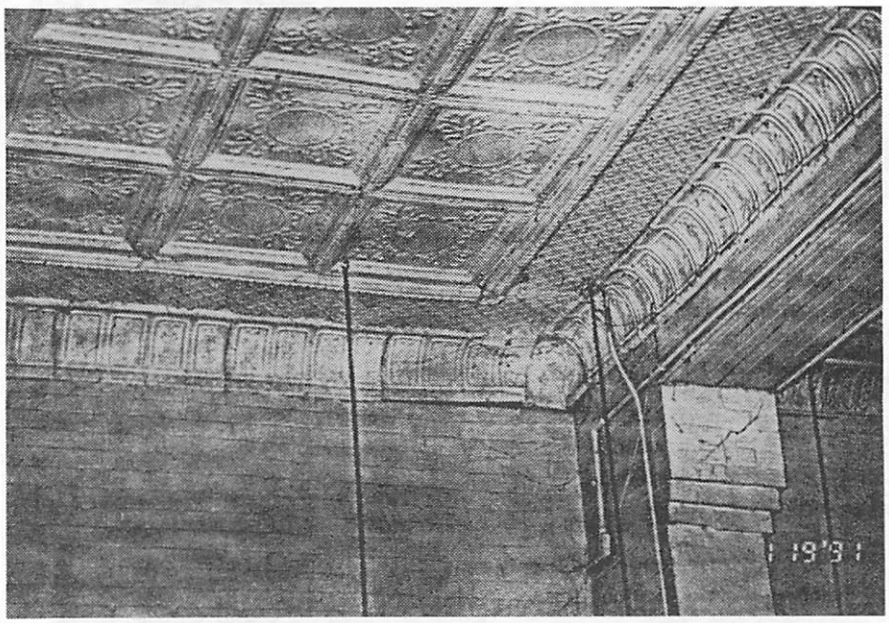
TONY BUTLER

Exterior from southeast.

Architectural Historical Context

Although it has lost some of its original architectural features, the building is a good example of municipal buildings of its period. Examination of early photographs of the building shows the sloping portions of the roof were originally faced with standing-seam metal roofing, with a cast or wrought iron cresting around the perimeter of the flat central portion of the roof. The cresting is no longer in place, and the roofing material is now asphalt shingles, which were replaced about three years ago.

The interior of the main Pump Room also shows evidence of having been constructed in



TONY BUTLER

Interior, showing brick pier between west and centre section. Note tin ceiling.

two stages. The pressed metal ceiling panels in the two sections are different; a third type of pressed metal was discovered above the suspended ceiling in the eastermost section of the building. The north and west walls of the main pump room contain doors and windows, complete with their original fanlights, which must have been exterior walls when the building was first constructed.

Special Historical Events

The site is the location of the Battle of the forty, which took place on 8 June 1813, two days after the defeat of the Americans by the British at Stoney Creek. A historical plaque commemorates the event.

Cultural Context

The construction of the waterworks in Grimsby at the beginning of the 20th Century was obviously significant in the history of the community. Early photographs indicate that the building was an important civic monument, surrounded by carefully landscaped grounds.

Urban Context

As noted earlier, the Pumphouse is located on one of the few portions of publicly accessible lakeshore in Grimsby. The grounds around the Pumphouse were extensively landscaped, with the bank to its west having a rock garden topped by a summer house or bandstand. None of the original landscaping now remains.

Technical Evaluation

Except for the settlement in the easternmost section of the building, there is no evidence of structural deterioration. No cracks are visible in the brick masonry walls, not even in the walls of the easternmost section, despite the settlement which has occurred. Except for one entrance, the original doors and windows, complete with their fan lights, still exist; windows and fanlights in the north wall of the original building are still in place, except one fanlight, which has been removed.

Despite the considerable movement which occurred in the easternmost section of the building, there is little evidence of its continuation after the crack was patched.

The building has been well maintained, with little significant alteration since it was originally constructed.

Although a small grassed area still exists in front of the building, the character of its original setting has been lost.

Conditions and Recommendations

The Grimsby Pumphouse is a good example of a typical municipal engineering structure from the early 20th Century. Despite changes in its setting, the building itself remains almost unchanged from the time of its original construction; the changed elements could be restored or replaced at relatively minor cost.

The building appears to be in sound structural condition. There is no evidence of any structural failure, except for settlement of the easternmost section of the building, which appears to have stabilized. The rear lean-to section of the building does not enhance the structure; its removal should be considered, once the Pumphouse is no longer required for its original purpose.

The structural condition of the building should not be considered a negative factor in any decision to designate or not to designate the building.

If the decision to designate and retain the building is made, the following recommendations should be followed;

- *Examine the patching of the settlement crack in the south and north walls of the main building, to determine whether a less unsightly method of closing the gap could be installed.*
- *Remove infill from east entrance and reinstate a pair of doors with fanlight above, to match west entrance.*
- *When asphalt shingles require replacement, reinstate standing seam metal roofing with cast iron cresting, as shown in early photographs.*
- *Consider the removal of rear lean-to section of the building, to expose original north wall of main block. When this is done,*
- *Remove paint from original masonry (do not use abrasive method such as sand blasting).*
- *Reinstate missing fanlight to east window.*
- *Reinstate missing pair of doors from central entrance.*
- *Improve the setting of building by reconstructing former municipal park, incorporating historic plaque.*
- *Engage a qualified restoration Architect to carry out detailed evaluation of historical records and the building itself, and to specify require restoration work.*

Anthony Butler

(Editor's Note: the above report has been somewhat shortened from the original).

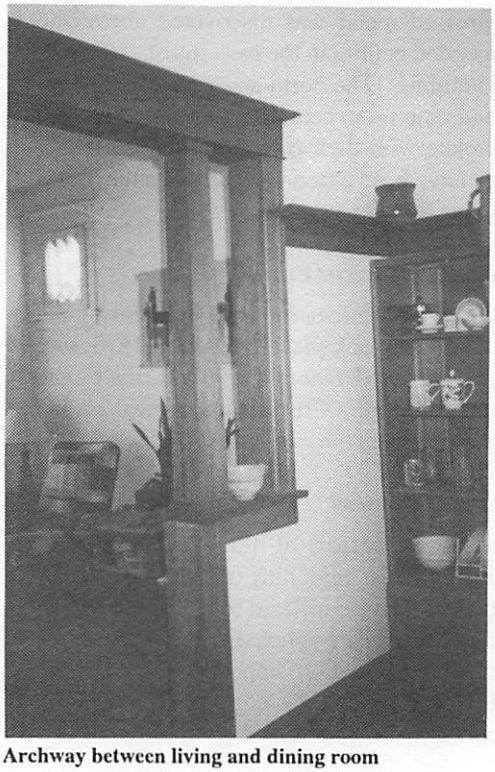
For or Against the Grain?

Restoring a Natural Finish to Interior Woodwork: A Personal Account

Almost five years after purchasing a 1920 bungalow on Canada Street in Hamilton, I no longer have to avoid looking at or eating in my dining room. The two major components of this restoration project, begun in earnest about two years ago, are now completed: the original woodwork is refinished and the walls and ceiling finally repainted. While the painting took only a few weeks, refinishing the wood took well over a year, proceeding at a slow pace interrupted by numerous lapses of activity. Half-way through the project, it still seemed interminable and I despaired on more than one occasion of ever finishing what I had started with such resolution. Those who have never undertaken a similar project may well be wondering what was involved and why it took so long.

To begin at the beginning, when I first saw the interior of the house before purchasing it in the fall of 1986, I was particularly struck by the handsome wooden archway with square half-columns that divided the living and dining rooms. In addition to the moulded door and window frames, baseboards, and panelled doors found throughout the house, the dining room also featured a wide, moulded plate rail. Unfortunately, all of the woodwork, originally varnished as was typical of houses of this period, was covered with several layers of paint, the last of which was a thick coat of high-gloss cream oil-based paint which obliterated the crisp definition of the original moulding profiles. Nevertheless, with the conservationist's X-ray vision, I could see through these paint layers to the beauty of the woodwork with its natural finish restored. Two doors, one between the dining room and kitchen, having already been chemically stripped by the previous owner, I could see that the original wood had an attractive grain and would therefore be worth refinishing.

Having moved into the house, I resolved to strip all the paint from the dining room woodwork (archway, one window frame, three door frames and two doors, plate rail and baseboard). Despite opposition from friends, family and even my new neighbour, all of whom initially advised me not to go to such trouble (especially since I did not have long-term plans to keep the house), I was undeterred from my mission. I pointed out that I should at least attempt to practise what I preached working in the field of architectural conservation. However, as other renovation and redecorating projects took priority, the dining room was put on hold and in the meantime I had to turn a blind eye to the



ANN GILLESPIE

Archway between living and dining room showing woodwork with natural finish restored.

painted woodwork and unappealing beige and brown colour scheme. Meanwhile, friends and family were becoming increasingly sceptical that I was every going to begin; but finally, two years after taking possession of the house, I was ready to tackle my favourite room.

With my vision of the decorative woodwork restored to its natural beauty now finally a reality, I felt the urge to record my experience for the benefit of ACORN readers contemplating a similar project in their own houses. But first a word of warning: restoration work of this nature demands a certain disposition, without which one would be well advised not to undertake a wood refinishing project of equal or greater magnitude to my dining room. The main prerequisites for such a task are commitment, boundless patience, painstaking attention to detail, ability to withstand opposition and scepticism, tenacity, and when the initial enthusiasm for the project inevitably wanes, a good measure of grim determination. In addition, unless you are an exceedingly fast and efficient worker, you will need ample free time or, as in my case, be prepared to progress at a snail's pace. Now, for anyone who is not yet thoroughly discouraged, I hope the following account of my own trial-and-error process will serve as a guide and offer some useful practical tips.

Theoretically, the process of restoring a natural finish to painted woodwork may be broken down into three distinct stages: (1) stripping the paint, (2) removing the varnish,

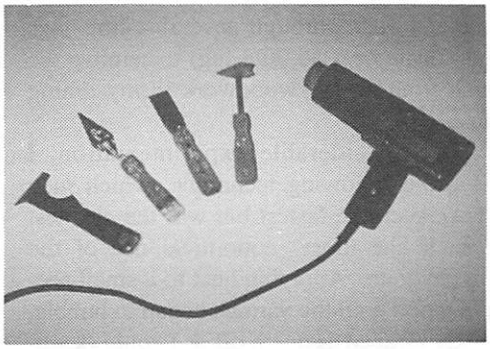
and (3) staining and/or conditioning the wood. In practice, these stages tend to overlap as you will likely want to completely strip and even refinish at least one section or element out of curiosity just to see the final result. You may also prefer to work in sections, completely stripping, for example, a door and frame, and work your way around the room.

Stripping the Paint

A good overview of the various methods of stripping paint from woodwork (with advice on when it should and should not be done) may be found in an article by Diane Brisley which appeared in the Home Clinic section of the May-June issue of RENEW, entitled *Take It All Off: Stripping interior woodwork - how, when and why?* She describes both chemical and heat stripping, but after experimenting with both methods, I found the latter to be preferable (as did she and her husband. Professionals may prefer to use chemical strippers for reasons of cost-effectiveness, but they are very messy and pose a high safety risk: direct contact will burn the skin and the fumes are not only dangerous to inhale; they can also burn the skin (as I discovered). Heat stripping, on the other hand, is a much cleaner and relatively safe method of removing paint.

The first basic tool for heat stripping is a heat gun. The one which I used was a Black & Decker model (available from Canadian Tire stores for about $35.00), which has the heat output of 450°F and comes with a 2-year warranty. It proved to be easy to use, effective, safe and reliable (and is still in good working order after being subjected to intensive use). It should be noted that the author of the RENEW article recommends an "industrial strength" heat gun with an output of 500°F - 700°F. However, when I contacted her to find out its relative cost and effectiveness, she informed me that the American model which they had purchased several years ago (and probably worth around $100 now) could do the job faster but one had to be capable of working very quickly so as not to burn the wood. While her husband had successfully used this model, she preferred to work at a slower pace, using a lower heat output gun like mine.

In addition to a heat gun, you will need a variety of paint scrapers with pointed, flat-ended, and curved blades to remove the paint from flat and curved surfaces and from joints, corners, cracks, indentations, and holes. Two particularly versatile scrapers, which proved to be indispensible, were one known as a shavehook combination scraper (to left of heat gun in photograph) and a wide straight-ended scraper with a tapered edge and point on one side (far left).



ANN GILLESPIE

Heat gun and the various types of scrapers found to be the most effective in removing paint from flat and moulded woodwork.

Holding the heat gun about an inch from the paint surface (for gun with same or similar heat output to the one I used) and using the appropriate tool, the procedure was as follows: Moving from right to left (being right-handed) or bottom to top, I applied heat until the paint began to blister and then working the scraper underneath the softened paint began to lift it and peel it off in a strip. Because the heavy varnish had prevented the paint from soaking into the wood, it came off relatively easily, sometimes in strips over a foot long. This was certainly the most gratifying aspect of the process and it became a challenge to see how long a strip one could remove at a time (I reached about 3 feet). Nevertheless, despite the ease with which some of the paint came off, there were still stubborn areas and given the sheer quantity of woodwork, I soon began to get discouraged. As a weekend pastime, the job seemed to be neverending. I finally resorted to hired help: in this case, a high school student who fortunately proved to be a reliable, careful and conscientious worker and willing to work several days a week after school. At last, tangible progress was being made and the whole project once again began to look feasible. Within several weeks the first phase of the process was completed.

Removing the Varnish and Remaining Paint

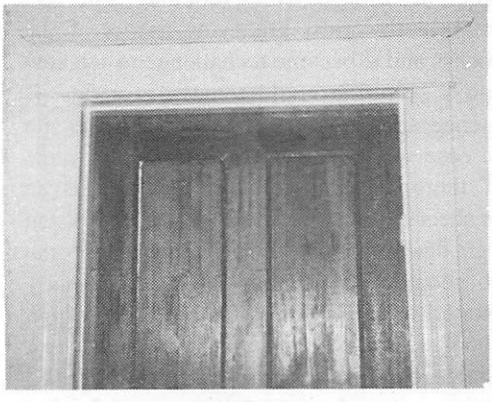
Meanwhile I proceeded to the next step, removing the varnish and all the bits of paint stuck in joints, depressions and nail holes, etc., which needless to say was by far the most time-consuming and tedious part of the process. I had been tipped off about a readily available product used to thin varnish: methyl alcohol (also known as methanol), which I was told would remove old varnish from woodwork. I tried it out and was very pleased with the results. In addition to all of the tools used to remove the paint you will also need rags (which I found could be recycled for the job by soaking in methyl alcohol or washing with detergent) and a sufficient quantity of methyl

alcohol: I went through several 4-litre jugs (approximate cost $6.00 a jug) to remove the varnish from all the woodwork in my dining room.

After considerable experimentation, I devised the following technique, which may not have been the fastest but was the cleanest and made the most economical use of the methyl hydrate. Applying heat to a small section of wood until the varnish began to bubble, I quickly scraped as much off as I could (keeping several scrapers at hand because the varnish sticks to the blade as it cools and hardens and has to be scraped off) and while the wood was still warm (or in a second stage of reheating) removed the remaining varnish by rubbing the wood with a rag soaked in methyl alcohol. The heat gun also served to soften the stubborn bits of paint on the surface or stuck in crevices and joints, etc. which could then be more easily scraped off or dug out.

Staining and Conditioning the Wood

As the wood retained a warm colour when fully clean, I debated whether or not to just condition



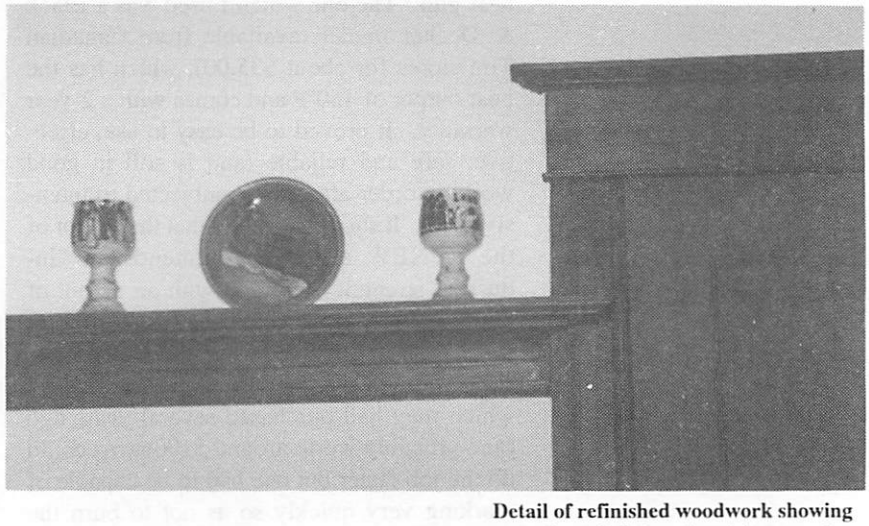
ANN GILLESPIE

Doorway between living and dining room showing the appearance of a painted frame and door with most of paint and some of varnish removed.

it with some type of oil. Unfortunately, while the plate rail, frames, and square posts were evenly coloured and had an attractive grain, the panelled doors had been assembled from pieces which did not match in tone or grain, and the wood used for the baseboards was paler in colour and blemished. I therefore ultimately decided that the woodwork would all have to be stained to give it an even finish. I subsequently tried out an oak-coloured "oil-wiping stain" which I had purchased at an early stage of the project from Chemical Finishing Systems Ltd., a Burlington firm which has since moved or gone out of business. Despite the somewhat orange hue of this combined stain and oil, I decided to go ahead and use it throughout the room as it not only gave the woodwork a more consistent colour but did an excellent job of reconditioning the wood, leaving it with a satin sheen. Moreover, being simply wiped on with a soaked rag, its application could not have been easier. (Besides, at this point of the process I certainly could not have faced a two-stage operation of staining and then oiling the woodwork). NOTE: Similar products to the one I used are available from other companies. For example, Minwax, a division of Sterling Drug Ltd. in Aurora, Ontario, offers several wood finishes which stain and oil or seal the wood.

In retrospect, I am pleased with the overall results and am glad that I perservered despite the inordinate amount of time and labour which it took to complete the project. However, knowing now all too well what is involved in restoring a natural finish to woodwork that has been painted over, the painted woodwork in the living room and den will probably be left in its present state (except for several partially stripped elements), at least in the foreseeable future. Perhaps the next owner will be inspired by the dining room woodwork to continue where I left off.

Ann Gillespie



ANN GILLESPIE

Detail of refinished woodwork showing a section of plate rail and doorway between dining room and kitchen.

Book Review

THE NIAGARA ESCARPMENT:

By Pat and Rosemarie Keough, Stoddart/Nahanni, 1990. 202 pages, hardcover. $75.00

In this, the third in their 'Portfolio' series, Pat and Rosemarie Keough have tackled no less an object than the Niagara Escarpment; that great rock wall which marks the edge of southwestern Ontario.

Most of us are familiar with the Escarpment. Some of us live near it, some of us have hiked it, others may know it only as the big hill on the 401 west of Milton. In this book, Pat and Rosemarie Keough show us a piece of geological history that Ontario's pioneers could not cope with; an area that the first wave of settlers simply leapfrogged over; a place where 19th century human activity was an industrial activity of mills and quarries instead of one of homes and farms.

The book shows us this in two ways. Approximately half of the book is a written history, covering both the geology and the human settlement. This part is partially illustrated with sketches, but mostly with old photographs; many of the latter include 19th century buildings as they were. This is certainly welcome material to architecture buffs; unfortunately this section is printed on a vertically grained paper which tends to make many of the buildings appear to be of board-and-batten construction.

The other half of the book is devoted to the Keough's own photographs of the Escarpment area. Many of these photos show buildings or other indications of human activity, but the main emphasis here is on the natural aspects of the area. There are pictures in the section that almost literally draw the viewer in and make him feel that he is actually there, while others show both the wide panoramas that the escarpment offers and close-ups of the plants that grow there.

There is also an introduction by Robert Bateman. It is here that the theme of the book is introduced; that the escarpment is a priceless natural heritage that must be protected. That this is true is beyond a doubt; perhaps because it is a message that I was already familiar with and agreed with that I found its repetition throughout the book a bit wearing.

On balance, however, this is an excellent book on a part of Ontario that many people know of, but only a relatively few know about. One waits to see what the Keoughs will aim those cameras at next; perhaps our heritage waterways, or even 19th century Ontario houses.

Bob Rowell

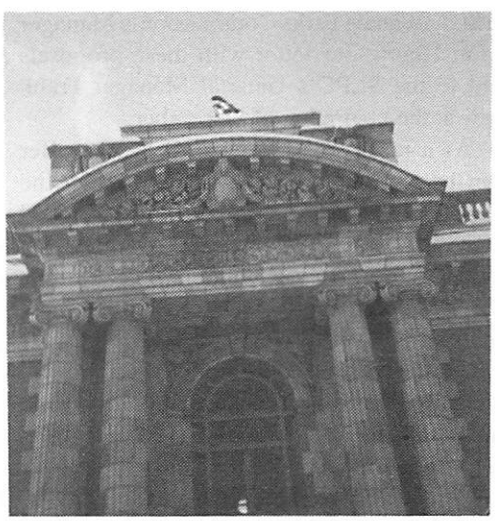
TERRA COTTA

Terra Cotta Artful Deceiver: Toronto Region Architectural Conservancy; 1990. 139 pages, softcover $16.95/$14.00

This excellent book on a most interesting building material is edited by Alec Keefer. It describes in detail how terra cotta was and still is manufactured.

Many significant terra cotta buildings are described by various volunteer writers. If know, the architect is mentioned, the date of construction and the manufacturer of the terra cotta used.

It was a building material of great flexibility, manufactured in a variety of colours. It was fireproof and was capable of being moulded into intricate and sometimes unusual shapes.



MARG ROWELL

Mutual Life Waterloo

The black and white photography is of superior quality. Many of the photos of Toronto terra cotta buildings were taken by Charles Kinghorn.

The Toronto Region Architectural Conservancy, and the volunteer researchers are to be congratulated for a fine job. This is definitely a book to be added to your library.

You may purchase it for $16.95 at these bookstores:

Britnell's, Edward's Books and Art on Queen St. W., Toronto's First Post Office and The World's Biggest Book Store.

The price for members of ACO is $14.00 when purchased directly from TRAC. Postage is included. Send a cheque payable to:
Toronto Region Architectural Conservancy

P.O. Box 7162, Station A,
Toronto, Ontario M5W 1X8

Marg Rowell

Updates

Britannian School Farm

The Chisholm/Gardner/Dunton House (see ACORN XIV 3 Winter 1989-90) is reaching completion, as is the reconstruction of the wing. The contractor is Franck Construction. The house is about to be re-designated by the City of Mississauga.

Fairfield Homestead Heritage Association

The following are excerpts from their newsletter and an opportunity for you to support the group by becoming a member.

Through October and November 1990, the FHHA prepared two proposals for the operation of Fairfield House in 1991. After consultation by President Bill Patterson with the St. Lawrence Parks Commission's Manager of fort Henry, our letter with these proposals went to the SLPC's General Manager Frank Shaw at the beginning of December.

As a result, the FHHA now has an offer from the parks Commission that would give the Association the opportunity to operate Fairfield House in 1991. Although the Commission would provide no financial assistance, it offers to lend support to any private or government sources.

Any suggestions of sources to apply to will be gratefully received because not only are no funds available from what the SLPC gets from the Ontario government, the Ontario Ministry of Culture and Communication also has no money for grants to new heritage organizations.

Careful consideration must be given to any program of activity. If the FHHA undertakes staffing Fairfield House, it's really making a commitment to the public to provide a service. Even if we have some grant aid for student staff, we'll need the help of volunteers to make the most of our opportunities.

Time to Act

1990 MEMBERS: You helped the FHHA take its first steps. We hope you'll continue your membership.

NEW MEMBERS: We welcome you. Our membership rates for the calendar year 1991 are:

Individual member . . . .$ 10.00
Family or group . . . . .$ 15.00

The FHHA is depending on your help.

Make cheque payable to:
FAIRFIELD HOMESTEAD HERITAGE ASSOCIATION

Mail to: Diane MacKinnon
Membership Secretary
R.R. #2, Bath, Ontario K0H 1G0

Employment Opportunity

Faculty Positions

UNIVERSITY OF TORONTO The School of Architecture & Landscape Architecture seeks qualified applicants for two tenure-track positions, beginning Fall 1991.

Design Studio and Computer Applications in Architecture

Assistant Professor level. Candidates should possess a professional degree in architecture and significant academic or practice experience in computer applications; professional registration is desirable. Appointment criteria will include previous teaching experience, the quality of creative work, and evidence of commitment to the advancement of architecture through computer applications. The appointee will be expected to coordinate an undergraduate design studio, offer courses on computer applications in architecture and urban design and conduct research and creative work in the School's Design and Modelling Centre.

History and Theory

Assistant or Associate Professor level cross-appointed with the Dept of Fine Art/History of Art, in the Faculty of Arts and Science. Rank and salary commensurate with experience. Candidates should possess a professional degree in architecture, and Ph D in Architectural History (or be near completion). Both divisions seek a specialist in 20th-century architectural history and theory with a broad knowledge of architectural, urban design and landscape history. Appointment criteria will include previous teaching experience and evidence of accomplishment or exceptional promise in scholarship. The appointee will be expected to conduct research, supervise graduate students and teach graduate and undergraduate courses in history and theory.

Candidates for these positions should send a curriculum vitae, examples of scholarly research or publication (e.g. doctoral dissertation), creative work, current teaching materials (if applicable), a statement of interests and goals, and a list of at least three referees to:

Prof. A. Eardley, Dean,
School of Architecture
& Landscape Architecture
University of Toronto, 230 College St,
Toronto, Ontario M5S 1A1, Canada

The closing date for receipt of applications is **1 May 1991**. In accordance with Canadian Immigration requirements, priority will be given to Canadian citizens and permanent residents. The University encourages both men and women to apply.

Coming Events

NIAGARA-ON-THE-LAKE GARDEN TOUR
sponsored by
The Niagara-on-the-lake Conservancy Inc.
(affiliated with the ACO)

Saturday June 15th 1991
10:00 a.m. to 4 p.m.

Spend a day visiting a selection of gardens. Some are small, some are large. It provides an opportunity to see a more private side of the old town

To Reserve **TICKETS** ($10.00 each) send a cheque to:

The Niagara-on-the-Lake Conservancy
P.O. Box 1582
Niagara-on-the-Lake, Ontario
L0S 1J0
For information call 416-468-7640

Reserved tickets can be picked up from the prominently placed booth at the corner of Queen and Simcoe Streets on June 15th beginning at 9:30 a.m.

Please come prepared to stroll. Wear flat shoes. This event is held rain or shine.

FOLK ART TREASURES OF HURON COUNTY - 3 PART EXHIBIT IN CELEBRATION OF SESQUICENTENNIAL OF HURON COUNTY

1991 marks the 150th birthday of Huron County and the Blyth Festival Art Gallery and Huron County Museum have decided to celebrate with a special exhibit of local folk art. ***Folk Art Treasures of Huron County*** is a three part show: contemporary folk art at the Blyth Festival Art Gallery; heritage folk art at the Huron County Museum in Goderich; and a driving tour of folk art treasures throughout the County. The three shows will be unveiled in June, 1991 along with a catalogue documenting these exhibits. Folk art in its broadest sense is one-of-a-kind craft including anything from carvings, whirlygigs, gates, canes, decoys, embroidery, stones, metal work, quilts, weathervanes, furniture, signs, paintings, toys, etc. It is art made by people who have not had formal art or craft education or tradition. ***Folk Art Treasures of Huron County*** promises to be a remarkable show that reflects the historical roots of our region and the personalities who made unique pieces of folk art.

The Huron County Museum's ***Heritage Folk Art*** will be drawn from their collection and from community contributions. The Museum is well known for its collection of folk art by founder, Mr. Neill. His hand-crafted models demonstrate all kinds of pioneer tasks. ***Heritage Folk Art*** will be on display from June 14 to July 25, 1991 in Goderich.

There are some remarkable folk artists, practising their craft in Huron County and the Blyth Festival Art Gallery will feature ***Contemporary Folk Art*** from June 13 to July 30, 1991 in Blyth. Stuart Taylor, a resident of the Nile in Colborne Township is a remakably gifted man whose blacksmith, tool making and wood carvings will be featured in the Gallery. Mr. Taylor's many accomplishments have stemmed from his interest in nature and his understanding of woods and metals as well as his love of pioneer history. Also included in the contemporary exhibit are Bud Oke's wood carvings and Barry Cleave's paintings of chickens, breeds that were once popular, but are no longer used in farming operations.

A Driving Tour of Folk Art Treasures in Huron County will focus on permanent folk art which can't be moved to the Museum or Blyth Art Gallery. A well known example of folk art to be included on the driving tour includes Laithwaite's Apple Park Farm near Goderich which features dozens of statues painstakingly fashioned from mortar and fieldstones by George Laithwaite in the early thirties. A brochure highlighting dozens of folk art sites will be published in June, 1991 and will be distributed free of charge. Special bus tours are being arranged on Friday, June 4th, Saturday, June 22nd and Thursday, June 27th to highlight special points of interest on the folk art driving tour.

For more information about these three exhibits, call the Blyth Centre for the Arts at (519) 523-4345 or the Huron County Museum at (519) 524-2686 during business hours.

LONDON BRANCH - GERANIUM WALK

17 Annual "Geranium Walk" Heritage Building Tour
in
London's Woodfield Neighbourhood

Sunday, June 2, 1991, 1:00 PM to 5:00 PM
For tickets and information contact:

Ms. Julia Beck
312 Cromwell Street
London, Ontario
(519) 672-3124

Saturday, April 13, 1991
9:00 AM - 5:00 PM Bus trip to St. Thomas departing from Middlesex County Building parking lot

Tuesday, May 7, 1991
London Central Public Library 8:00 PM
Speaker (to be announced)

Sunday, September 29, 1991
Walking tour of "The Ridgeway" 1:30 PM
Departing form the Middlesex County Building parking lot

Tuesday, December 3, 1991
A special 25th Anniversary Dinner for the London Region Branch
at Windemere (Elsie Perrin Williams Estate)
Cocktails - 5:30 Dinner - 6:30
For tickets and Information contact:
Mr. Mike Baker (519) 472-0826

HERITAGE CANADA ANNUAL MEETING

People, Process, Power Networking in the 90's
May 9, 1991 Royal Brock Hotel
Brockville, Ontario

May 10th & 11th, 1991
Ontario Historical Society Conference
Theme: Ontario's Heritage Years; Looking Back and Looking Forward with Pride and Purpose
Contact Ann Bowering at Heritage Canada
(613) 237-1066

Product News/Sources/Craftsmen

Old World Stone & Terra Cotta Ltd. has established a stone cutting facility in Burlington. They are also the exclusive distributor in North America, for terra cotta from Hathernware Ceramics of Great Britain. They have a large showroom and welcome visitors to their plant.

The Business is managed by John Bridges, founder of Summit Restoration and Keith Deely who came from England and had apprenticed there as stone masons.

You may contact them at: (416) 231-9003 Fax (416) 231-0357
Their address is: 121 Judge Road, Toronto, M8Z 5B8.

Advertisement

Below is out first ever paid ad. We encourage other professionals in the restoration field to advertise with us. ACORN reaches an informed clientele. Brick Plus Restoration Ltd. has worked at the Joseph Schneider House, the McKenzie King House, Woodside National Park, and the old Post Office in Waterloo.

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Wolfgang Uhden, *President*
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The financial support of the Ontario Ministry of Culture and Communications, the Honourable Rosario Marchese, Minister, is gratefully acknowledged.

Printed by Woolner Press, Kitchener, Ontario.

If not Delivered Please
Return to:
The Architectural Conservancy
of Ontario
10 Adelaide Street East
Toronto, Ontario
M5C 1J3

XVI 1

ISSN 0704-0083